FIRST LOOK! NEW PHOTOS FROM EPISODE III

STAR E

MARK

FILM DIRECTOR
BROADWAY STAR
COMIC GEEK

Behind the Scenes of the

DARTH MAUL DEATH MATCH

Tuning In the Force **Star Wars Radio Dramas**

SECRETS of the Rebel Hangar at Yavin 4

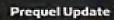




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Ster Wars Insider, February 2004, (USPS 003-027), (ISSN 1041-5122),

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POSTMASTER, SEND ADDRESS CHANGES TO: She Wars Incide, 1945 (46h A. SE, Guis III.O. Defence, WA 98007. There aren't many cases where working 12-hour days for four months would qualify as a "vacation," but the trip I took last summer was absolutely amazing both for me and for the online Star Wars fans who came along for the visit.

As a stanwars.com content developer, I was on set for every day of principal photography for Episode III. Subscribers to Hyperspace (the stanwars.com premium service) would read my daily diary detailing the events of production. The most unusual day-to-day challenge was finding places for a pair of webcams that spied on Fox Studios Australia. Subscribers could watch a live image refresh once every 20 seconds, 12 hours a day, six days a week. I figured it would become a casual distraction for members to check every now and then while doing other online stuff.

I figured wrong.

I had no idea that an online community of addicts would develop. People would watch the camera for 12 hours a day and endlessly discuss what they saw. The pressure was on to entertain.

The Creature Shop was the first place to welcome the camera. It was there as they outfitted towering mannequins with coats of Wookiee fur and as their sculptors developed the new macabre aliens played by Bruce Spence and a host of gangly extras. They even crafted little stop-motion movies with their Star Wars LEGO sets, and online fans scrutinized them for possible Episode III clues.

At first, I feared the webcam would become a nuisance for the busy production crew. To my surprise, it became a welcome distraction from what can often be tedious work. I knew it had been accepted when Producer Rick McCallum called me and said, "Ewan wants the webcam in stunts right now." Hayden Christensen and Ewan McGregor were practicing their big duel, and I guess they wanted to show off their incredible moves.

"So, what are they saying?" Ewan asked. It was a common question, since everyone knew me as the web guy connected to online fandom. I pulled up the stanwars.com forums and wondered what the posters would think if they knew Obi-Wan and Anakin were reading their words over my shoulder.

Once filming started, the actors rightfully focused on the movie cameras rather than the web-based ones, but the crew continued to embrace the eye of Hyperspace. The interaction that followed was unprecedented. While many fans felt welcomed into the making of a Star Wars film, it was also the first time many on the crew got a real taste of the love and devotion of those fans.

In a very real way, thousands of Hyperspace subscribers were there with us in Sydney watching something special and unique unfold—the crafting of the final Star Wars movie, the beginning of the last leg of a long journey. There has really been nothing like it, and while it was hard work lugging the cameras and cables from stage to stage, that "work" definitely outshines any vacation I've ever been on.

Pablo Hidalgo Internet Content Provider, starwars.com

On one hand, many of you have written to ask us to lift the poetry ban once goain. On the other hand. Mary threatens to throttle Dave if he recites another couplet over their shared cubicle wall. (And she can do it.) On the third hand, halky seem harmless enough....

The rules: Send us your Star Wars haiku. You can submit as many as you like, but each must arrive on a separate postcard from an exotic locale (we're not picky; Gary, Indiana, suits us just fine). No email. No rhymina. And for pity's sake, don't tell Mary!



Mauled

My good friend Scott "Maul" Williams (501st Florida Garrison Commanding Officer) is the best Maul costumer out there, and we were all thrilled to hear that Ray Park would be attending Dragon*Con this year. Saturday after the parade we went down to the celebrity signing area. Scott prowled the area doing his best Maul and approached the table where Ray was signing. Ray's manager pulled Scott forward immediately, and Ray said something about Scott's costume being really cool.

Later that afternoon, Ray was scheduled to give a talk, at which time the 501st made him an honorary member of the Legion, and Scott presented a plaque to Ray. Ray got a big kick out of the whole thing and commented on how great the costume was. The presentation and demonstration Ray gave was a blast—he's a funny guy! After the Star Wars costume contest-which Scott won for Best The Phantom Menace Male for the "training outfit" he





created-we went back down to the celebrity area to meet with Ray again. After making our way through the line, we finally had a chance to chat a few minutes and get a couple of autographs and pictures taken with him.

> LAURA S. FEIST SCOTTSDALE, AZ

Nice outfit! But what we want to know is, Who would win in a fight?

Backstage Pass

I was so inspired by your story of Kevin LaNeave's signature collection (as reported in Bantha Tracks in the Fan Club edition of Insider #71) that I jumped on tickets as soon as I heard Mark Hamill was performing in a Broadway play entitled Six Dance Lessons in Six Weeks.

The night of the show, I meticulously planned my mission and set off with a camera, an 8"×10" glossy, and my poster (the latter two items have numerous signatures from some of the other Star Wars actors).

We had front-row seats and immensely enjoyed the two-person show, which truly highlights Mark's acting abilities. I highly recommend attending if you're in the NYC area.

Afterward, we rushed to the stage door after being warned that Mr. Hamill usually. makes a dash for his car right after the performance. There were only a handful of other patrons out there, most with just a

Rebel Rumblings, continued on page 91

Wanna Rumble?

Write to: REBEL RUMBLINGS, 3245 1461 Place SE, Suite 110, Bellevue, WA 98007 or email. suinsider@paizo.com. Letters may be edited for clarity and space considerations. All mail MUST include your FULL NAME and HOME CITY. Star Wars Insider is not responsible for any unsolicited material received. All material sent to "Rebel Rumblings" becomes the property of Lucasfilm, Ltd. Due to time constraints and the volume of letters received, individual responses are not possible

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Insider 73

About the Contributors



Aaron Allston is a Texas writer whose interests include history, mythology, movies, pulp magazines, and cats. Though determined since childhood to become a novelist. As a teenager in the summer of 1977, Aaron did not imagine, as a teenager in the summer of 1977, that he would someday be associated with Star Wars. His website, which includes "Frequently Asked Questions" files for his novels, can be found at aaronallston.com.



Star Wars first inspired Ron Magid when he saw it opening night at Grauman's Chinese Theatre in Los Angeles. Ron, who now writes about visual effects for Premiere and American Cinematographer, continues to be inspired by the lasting impact of George Lucas' saga on this constantly evolving art form.



Rich Handley is the coauthor of "Lady Luck" in Star Wars Tales #3, as well as West End Games' Adventure Journal story "Crimson Bounty." The managing editor of Advanced Imaging magazine by day, Rich has been writing for Insider since 1998. Rumors that he is the next in line to play James Bond are entirely untrue.



Shane Turgeon works in the television industry in Edmonton, Alberta, In addition to being a Stor Wors collector, Shane is also a tattoo afficionado and runs tattoosandtoys.com. He is a contributing staff member for www.rebelscum.com.



Benjamin Harper is a lifelong Star Wars geek whose obsession reached its peak when he joined Lucas Licensing in 1999 as an editor. He currently resides in New York City, where he works at Scholastic Inc. In his spare time, he swims, plays his Theremin "Jesse," watches tragically bad horror and science fiction movies, and spends far too much money on eBay.



Daniel Wallace has authored or coauthored nearly a dozen books, including the upcoming DC Universe Encyclopedia and the New York Times bestseller Star Wars: The New Essential Guide to Characters. When not immersed in strange worlds, he enjoys life in Detroit, which is kind of a strange world anyway.

"As rough as it may be, you have to look at the whole film to really see what you have."

-Rick McCallum

hankspiving was less than two weeks away when we last caught up with producer Rick McCallum at Skywalker Ranch, which was electric with the hum of moviemaking. At the time, the challenge for the Episode III crew was to complete a rough cut of the entire movie by Christmas, as well as a solid 25-minute sequence to be handed over to the ILM team by January 5, so that the visual-effects work could officially begin.

"We're in a weird, scary place right now, but that's normal for this stage because we don't really have a movie yet," said McCallum, who was relaxing for just a few minutes in his office in the Main House at Skywalker Ranch, which had been serving as central command for Episode III production since the crew's return from the first round of shooting in Australia last summer.

The mid-November schedule for McCallum, director George Lucas, and editors Roger Barton and Ben Burtt, was very structured and intense. According to McCallum, Lucas started his day promptly at 9 a.m. and focused solely on editing tasks with Burtt. until 1 p.m., which included honing some of the film's "major space battles, fight sequences and digital work."

After a short lunch, Lucas checked up on the progress of the Art and Animatics Departments, which were hard at work in the Main House, with the artists creating more environments for Episode III and the animatics team laying the foundation for crucial film elements-such as the look and movement of various creatures or vehicles—that later will be enhanced by ILM.

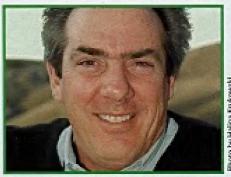
"When George is working with the animatics team, he's studying visual-effects shots that are being animated for use as placeholders for the rough cut of the 'complete' film that we'll view before Christmas," explained McCallum, "What we'll see will be very crude-with weird background paintings and shots that won't be dynamic-but they will give us a good indication of where we are with everything."

He added, "Even though we are doing work." now, building spaceship models and digital environments, and conducting research and development, the real work for ILM doesn't begin until January."

During the last two months of 2003. Lucas and Barton—who was editing the dramatic portions of the film-met daily at 3 p.m. to "go straight through the movie-actually assembling the picture and creating the first rough cut of Episode III," according to McCallum. At the time we talked with McCallum, he said the duo was "already about halfway through" the process, which would "probably continue all the way until the end of February 2004," even after the initial rough cut is finished.

"Once we get the rough cut, we can start to change and replace things, cut sequences, and so on. By the end of the year, we will know what the problems or the missed opportunities are, and it will help us to plan our [additional shooting) in March," he said.

"As rough as it may be, you have to look at the whole film to really see what you have and what you must [rethink]," said McCallum. "You look at it and say, 'Wow, we never thought of those two people together or 'This dialogue doesn't make any sense now



that we cut this other scene." We fix it up."

Following a thorough review of Episode III's first incarnation as a complete film, McCallum will head to England to start the "prep and reshoot period" at Elstree Studios in London. McCallum said he is looking forward to the trip because "being on location" is his "favorite part" of the moviemaking process, and for a moment he reminisced about the shooting for Episode III that took place in Australia.

"I really love shooting on location," he said. "When we were in Australia, it was just greatthe people, the culture, everything. It really was an amazing experience for George and me."

The London trip in March will be just one of three rounds of "pick-up shooting" that the Episode III crew-and in some cases, the castwill undergo before the film is ready for release. McCallum said a week of additional shooting is already planned for November 2004, as well as "three or four days in January or February of 2005 for any last-minute touches."

This touch-up work may include not only the removal of certain sequences but also the addition of entire scenes. This happened during production for Episode II, when the actionpacked droid-factory scene—featuring Anakin, Padmé, C-3PO, and R2-D2 trying to escape capture on Geonosis-was added.

"What happened with the droid factory is we realized-after reviewing the film during the pick-up shooting in London—that there was just too much plot. The [characters] arrived at the planet and were instantly captured. It wasn't exciting. So instead of saying, Well, we screwed up," we decided to do something about it," explained McCallum, who added, "I'm

UDDATE

FOR EPISODE III

by Jane Irene Kelly

sure something like that will happen with Episode III, but there isn't a scene that has manifested itself yet."

Working out Episode III's sound is also on the schedule for the crew's London gig. When they arrive there in March, Ben Burtt will "segue from being the animatics editor to being the sound designer," according to McCallum. "He'll start recording and designing the soundtrack around the beginning of April."

Speaking of soundtracks, John Williams will be gearing up in the fall of 2004 to compose the music for Episode III. "John will start work in September, and then he'll spend the next two to three months writing music," McCallum said. "In January and February of 2005, we'll record the soundtrack in London, at Abbey Road."

Although last November McCallum was looking ahead to a year filled with the Inevitable stress and craziness of movie-making—especially for a film that still had so far to go before being considered even a rough draft of the ultimate final vision—he said he has been pleased with the progress of Episode III.

"It's going well, and I'm very happy," he said with a smile. "Sure, it's a nervous period. We don't know what this thing is going to look like yet. But we're getting there."

Hayden Christensen (Anakin Skywalker) looks pleased after a grueling but satisfying lightsaber battle with Ewan McGregor on an Australian soundstage of Episode III.







My, what a big head you have! Actor Silas Carson undergoes his transformation in the Hair and Make-Up Department Into Jedi Master Ki-Adi-Mundi under the hands of (left) prosthetic make-up technician Sophie Fleming and (right) prosthetic make-up and hair technician Kath Brown.

better shot than stormtroopers? A Awell-armored Neimoldian gunner guards a conference room on a strange new planet in Star Wars: Episode III.

Somewhat older, definitely wiser, the galaxy, Jedi Master Mace Windu (Samuel L. Jackson) takes a moment for reflection in the Jedi Council chamber.

Actors Hayden Christensen (Anakin Skywalker) and Ian McDisrmid (Supreme Chancellor Palpatine) discuss a major scene in the Supreme Chancellor's office with director George Lucas.











Di-Wan Kenobi (Ewan McGregor)
talks to Commander Cody
(Temuera Morrison) and another clone
trooper (Bodie Taylor) in front of his new
Jedi starfighter—tomplete with droid
R4 G9. The set, on Fox Studios Australia's
Stage 5, represents a landing platform
aboard a Republic battle cruiser. In
Episode III, only Morrison's and Taylor's
heads will be seen above CG-clone
trooper-armored bodies.

Look out below! Trying to watch where he's heading. Obi-Wan Kenobi takes a plunge while aboard a Trade Federation cruiser.

Snuggling up to the boss, director George Lucas, are two stalwart employees who worked on both Star Wars Episodes II and III in Australia, and finally got brief walk-on roles as senators. At left is publicity assistant Lika Shaunessy and at right is Jacqui Louez, assistant to producer Rick McCallum and director Lucas.

Jedi Anakin Skywalker (Hayden Christensen) settles in for some fierze combat while flying his own Jedi starfighter.



+ 000 Per Me-





camera crew sess up for some under-Awater photography in the giant tank on Stage 2 at Fox Studios Australia. The ti)-foot-deep tank doubles as a flooded generator room aboard a Trade Federation cruiser in Star Word Episade III.

Denaria Kee, side to Passel Argente. awaits instructions from her boss. who is the Magistrate of the Corporate Alliance and a key Separatist leader.

Alittle too much off the top, barber! mouth of the specialized Note Guaray mask, filled with electronics to provide complete, realistic facial and lip movement. He is helped by (from left). wardrobe standby Amanda Craze, prosthetic make-up technician Sophie Eleming, and chief animatronics engineer Sonny Tilders.

All eyes are drawn to a solitary figure seated at one end of the General's Quarters abound the Trade Federation cruiser on Stage 7, one of the largest sets built for Star Ware Episade III.



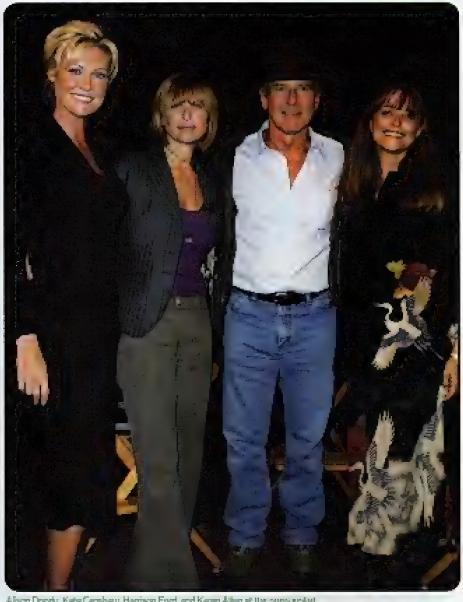


No Time for Love, octor Jones

)) Fans have been waiting for years to enjoy The Adventures of Indiana Jones on DVD, and at last the movies are available in a four-disc boxed set. To celebrate the release, Lucasfilm and Paramount revealed the DVDs at a special press preview at the American. Film Institute campus in Los Angeles: Lucasfilm's Vice President of Marketing Jim. Ward acted as master of ceremonies. Producer Frank Marshall discussed the productions, and the films' leading ladies-Karen Allen (Marion Ravenwood), Katel Capshaw (Willie Scott), and Alison Doody (Elsa Schneider)—recalled their experiences on Raiders of the Lost Ark. Temple of Doom. and Last Crusade, respectively.

> Jim Ward led the THX-enhanced demonstration of the DVDs. "We went back and remixed all of the films into Dolby Digital. 5.1, and we believe that at the end of the day the result is a different-and improved-experience from what people have had (on VHS or television) with Indiana Jones." To prove his point, he screened a clip from each movie, demonstrating a flawless image quality.

> Frank Marshall was thrilled with the DVD effort. "What I love about DVDs -- George was the person who taught me this back on Raiders—is that we've always collected. behind-the-scenes footage, and now on DVD we have a [place] for it to live. Before that, it was only on public television. Now people actually get to enjoy the making of the movie and understand more about the process of how things are done on a production. I personally think that as you're



African Decelus, Kata Capahasu, Harrison Ford, and Karan Atlan at the course protot.

From the World of Lucasfilm

by David C. Fein

making a movie, it's much more interesting to have material to watch than to sit in a dark room a year later, watch the movie, and talk about it (for a commentary track). I think it's great for young filmmakers to see where (the trilogy) came from. That's why flove a DVD project like this."

Working on the films presented Marshall with challenges that would test his ability as a producer. 'I think the most challenging was when George handed me the script for Roiders and said that we're going to make it for \$20 million. At that time there were peo-

ple who read the script and said that the first sequence alone would cost \$20 million. But there was a certain spirit and way that we went about making the movie. It was a goal to do them in the (speed and efficiency) of the classic B-movie-serial era that had inspired the movies."

It wasn't only future generations that would be inspired by the films. Marshall himself learned from the experience. "I was fortunate enough to do the second-unit directing," he said. "I believe that the job of a second-unit director is to imitate the firstunit director. Your footage needs to cut in with their footage and match. So what better teacher than Steven Spielberg?"

The sheer scope of the productions was another great educator. "These movies were such a logistical challenge and a production challenge that I continue to learn from them," Marshall said, "Early in my career, I believed I could do anything, and when I think about some of the things that we pulled off, it is amazing."

Shooting the pictures all around the world added to the adventure, both for the



The Worse of Advances represented off a few of their more memorable manufactors

audience and for the filmmakers. "By the time it came to the third film," said Marshall, "we took out the travel brochures and said, "Where do we want to go?" These movies were fun, and I think that is part of what the audiences liked, the globetrotting exploits of Indiana Jones. It was one of the things I believe inspired us to do the fourth movie."

Not only would these personal adventures enrich the scope of the films, they were also personally satisfying to the filmmakers. "We had actually come to the AFI dinner honoring Harrison Ford, and while standing backstage, everyone looked at each other and said. "You know, those were great times. We should do it again." This was a great departure, because we had decided never to do another one. Our cast rode off into the sunset at the end of the third film, and we said. "That's great We're done!"

For the first time ever, all three of the leading ladies of the Indiana Jones movies graced the stage. The American Film Institute's own heroine, CEO Jean Firstenberg, introduced the actresses after offering some key facts about Indiana Jones and the AFI's 100 Years . . . 100 Heroes &



Arten and Fondiget canned away in *Basters of the* Jose Ark

Villains poll. "Indiana Jones came in second as the greatest cinema hero of all time, just behind Atticus Finch (To Kill a Mockingbird) and just ahead of James Bond. Raiders of the Lost Ark was also in our top 100 American films of all time, and three years ago we had the distinct pleasure of presenting our highest honor, the AFI Life Achievement Award, to Harrison Ford."

After the opening remarks, Karen Allen started to reply to her first question when a heckler from stage left suddenly cut her off.

"Bitch, bitch, bitch!" the intruder complained before revealing himself. It was none other than Doctor Jones, Harrison



Ford himself, wearing his character's signature fedora and jacket.

"I just dropped by to say hello," he said. An event that had already seemed enthusiastic became frenzied, and Karen Allen literally fell out of her chair in surprise, while the audience went nuts. Ford remained just long enough to pose with his co-stars before leaving them to continue their Q&A session.

Allen recalled her first impressions of Marion Ravenwood. "When I first read the script, I thought it was [as great as]

Casablanca, and I just fell in love with Marion. I thought that she was the best character that I had ever read."

Starting with a great character on the page was not enough for Allen, who added small touches to Marion during filming. "I'd be in a scene with Indiana Jones where there wasn't a description of what Marion was doing. I wanted her to always be ready to spring into action, either jumping for the frying pan, or grabbing any large object that she could smack somebody with. I feel that I was given the room to shape her."

Despite her ready-for-anything attitude. Allen wasn't prepared for a particularly grisly shock. "There was a cobra that bit a python, and it died instantly, and Steven took this dead python and threw it into an ice chest for three or four days until the flesh rotted. He then waiged for one point in the Well of Souls when Harmson was climbing and I was standing there with my torch going out, and suddenly Harrison hits a snake and onto me falls Steven's dead python! He slimed me! I was covered with snake slime, and I had to scrape it off with my hands. That was my most grotesque moment on the film."

Go Figures'

Collectors of virtage Star Wars action figures have another essential reference for LLS. Kenner action-figure related items in Star Wars Virtage. Action Figures—A Guide for Collectors, witcomby noted collector John Kellerman. It includes the most comprehensive listing of carded variations, malitips. multipacks, and promotional items over published, and it presents this data in a highly visual fashion. Despite the sheer density of information, the concise entries make the guide. accessible for casual reading.

While more comprehensive than previous resources, the Guide focuses on U.S. Kerner action figures. Kenner's Droids and Evolis figure lines have been intentionally on/thed, and the focus on action figures is so strict that it doesn't cover vehicles or playaets unless they also included figures. Foreign items are included owarly only if they were clearly produced by Kenner's American team. Finally, Kellerman provides a very brief overview of some ancillary items (such as the Power of the Force coims) that have been covered in greater detail by unline sources, in its coverage of U.S. Kenner action figures, incurrent, the Guide should prove indispersable to victory opinions.

Star Wars Vintage Action Figures — A Guide for Collectors is available for \$34.95 + 55/H only at warm frontbackbooks.com.

-Vic Vierte





Kate Capshaw remembered Willie Scott, the stunning blonde American nightclub singer making her way in Shanghai before. winding up on the rollercoaster adventure. of a lifetime. "My agent called and wanted me to go in and audition. At the time I was still thinking that I was this New York. actress only doing films like Sophie's Chaice. But I really wanted to meet Steven, so I did it," said Capshaw. Regardless of her concerns, she won the part but still had a unique approach to the film. "Because I... really didn't want to do the movie, I didn't really read the script, and so it wasn't until we were in Sri Lanka that I realized that there were snakes and bugs in the film! I mean I really didn't know." Capshaw survived the snakes and bugs and gave ussome of the greatest creepy-crawly moments of all of the films.





Septheu and Ford every attace in Indiana Jones and the Tempte of Doom.

Already a veteran of the action-adventure genre, beautiful Bond oirl Alison Doody (A. View to A Killy rounds off the series as the Austrian Nazi agent Doctor Elsa Schneider. 1 knew it would be an experience of a lifetime. I think every experience is different, and action-adventure is so much fun." she said. As for her most memorable event, "I remember driving the boat and being told by Steven to just drive the boot straight. toward him while Harrison hangs on the back. I was driving very fast, and on a nearby pier, Steven Spielberg, George Lucas, and Frank Marshall were all suddenly waving meto turn, turn, turn) I almost hit the pierl it was extraordinary!"

As for Elsa, Doody had some concerns about her role as the love interest in the film. "I wanted my character to be attractive, sexy, and the counterpoint to Indy, and it was hard for me. I was furious with Sean Connery, because I thought he had my part, because [the story focused on] the fatherson relationship."

The question of a new Indiana Jones film inevitably arose, and while none of the actresses could comment on their possible involvement. Allen shared some interesting history. "I was told from the very beginning that they had planned to do three," she said, "and that my character would only be in the first film because the plan was to go backward in time, so I knew I wouldn't be in the other two."

Upody and Fordigany on in Instance James and the Spanish kade.



With a fourth Indiana Jones movie on the horizon, Allen hopes the good Doctor Jones won't be the only returning character. "I would be delighted to be in the fourth film," she said. "I'm hearing little rumors, but officially I've heard nothing. Time will reveal all."

Allen's Marion Ravenwood has the advantage of being alive at the end of Ralders. Not so for Elsa Schneider, but Doody doesn't see her character's demise as an absolute barrier to her return. "Elsa had a twin sister!" she insists. "And she's really good!" &

As Good as It Gets

George Lucan is stand to receive the firstever lifetime achievement assert given out by the Visual Effects Society. Lucas will be cited for his contributions to the advancement of the art and acience of visual effects through the five Star Wars films, the three fedicate Jones films, and Willow,

VES Executive Director Tors Attin explained stills Lucius was relected for the organization's highwat honor. "If it warm't for George Lucius, are wouldn't be here, life has always had a strong vision of how visual effects could contribute to the movies, and the recent steps that he and Luciation have taken to advance the digital filmmaking process continue to take the art of telling stories through visual effects to new teleficts."

"It's really wonderful to receive this assard from such a distinguished and creative organization," said Lucas. Making a ned to ILM, he added, "When we made the first Star Wors movie, a group of extremely talented people helped me tell a stony in a visually new and exciting way. Since then, the imaginations and artistic abilities of visual effects exaftspeople have never caused to answer me."

The second armsal VES Awards will be held at the Holywood Pallacium on February 18.

Giving as Good as He Gets
On Detaber 20, George Lucia presented on
award for autotaming achievement in directing to Ron Howard (Willow) at the seventh
annual Hollywood Film Festival, Howard
directed such notable films or Backdreft.
Apollo 13, and A Beautiful Mind.

Solo Disarmed

No. Herrison Ford didn't fore his arm, but in October he elected to undergo surgery on a tom rotator outf, leaving him in a sing for about a month. The operation was scheduled to coincide with downtime between films, so. Ford will have plenty of time to recover before filming for the fourth Indiana Jones movie begins.

Vic. Wests

STAR SIG



SAMUEL L. JACKSON (Mace Windu) may turn to basketball in an upcoming feature, according to The Hollywood Reparter, Fresh from his hit film S.W.A.T., Jackson was, according to the industry trade Journal, in early talks to star in Paramount Pictures' Back in the Day. The story revolves around controversial basketball coach. Ken Carter, who, at Richmond High School in California, benched his entire undefeated basketball team when it was revealed that their collective academic performance was under par. He forfeited two important games and made the gym off-limits to his team until they raised their grades. As a result, many of the students went on to receive impressive scholarships. The film, which was scheduled to begin production in fall 2003, was written by Mark Schwann and directed by Thomas Carter (Save the Last Dance).



Is there no stopping KEIRA KNIGHTLEY (Sabé)? The young beauty has become a superstar, showing up in Love Actually: Pirates of the Caribbean: The Curse of the Black Pearl: Bend It Like Beckham; and reportedly, Jurassic Park IV. Now, according to Variety, Knightley has a new role to add to her ever-growing. resume: she'll star opposite Adrien Brody (The Planist in The Jacket. The film details the story of a soldier who is convicted of murder and, during his treatment in a mental hospital, believes he is traveling through time. Knightley will play his love interest, a woman. he met as a child and for whom he is searching through his "time travels." Her character helps Brody try to discover whether or not he is actually a murderer. John Maybury (Love is the Devil) will direct from a script written by Marc Rocco and Massy Tadjedin. The film is scheduled for a 2004 release.



LIAM NEESON (Qui-Gon Jinn) is still busy working on Kinsey, the film about the famous sex expert, but he is also starring in Asylum, according to the Liam Neeson Fansite and Coming Attractions. His costar in the "dark romance" will be none other than his wife, Natasha Richardson. Neeson will play a psychiatrist at an insane asylum outside of London. As he dedicates all of his time and energy to his work, his wife becomes listless and strikes up daily conversations with a psychopath. The film is directed by David Mackenzie, fresh from working with Neeson's Fadawan, EWAN

MCGREGOR (Ob)-Wan Kenobi), in Young Adam: Asylum is based on the novel of the same name by Patrick McGrath.

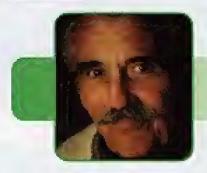


Speaking of McG-egor, the famous Scotsman lent his visage to the Scottish dairy industry in an ad campaign promoting the consumption of the white variety of Luke Skywalker's favorite refreshing beverage. The campaign featured the "milk moustache" made famous in the United States by a similar campaign. Other celebrities who lent their upper lips to the dairy industry in autumn 2003 included Sir Sean Connery, Sharleen Spiteri, and Rod Stewart. The slogan for the campaign was "The White Stuff Milk Moustache." Milk. It does a Jedi good.

McGregor's film Big Fish for director Tim
Burton (Planet of the Apes) slipped right out of
its original date of November 2003 to a
January 2004 nationwide release, with limited
screenings in late December 2003 making it
eligible for Oscar consideration next February.
"When we took an early look at the film, we
couldn't have been more excited," said Jeff
Blake, President of Worldwide Marketing and
Distribution at Columbia TriStar. "We wanted
to do what's right for the picture. This way,
we'll have lots of time to screen the film in its
completed state and have all the time we
need to market it properly."

HINGS 73

by Benjamin Harper



Now for some really important CHRISTOPHER LEE (Count Docku) news: Empire Online, the web version of the British film magazine. Empire, posed this question in an August poll: "Which of the following characters would you most like to discover was your grandfather?" The choices were Ming the Merciless (Figsh. Gordon), Professor Xavier (X-Men), Marty McFly (Back to the Future), George Bailey (It's a Wonderful Life) or Saruman (Lord of the Rings). Looks like film geeks prefer their grandparents evil: Saruman won with a whopping 39 percent of the vote. That whining, self-pitying George Bailey should have jumped after allhe got only B percent of the vote. Professor Xavier came in second place with 30 percent. of the vote, followed by Marty McFly, with 15: percent. Ming came in next to last. After seeing how he treats his own children, we can understand why.



Lust, adultery, murder, and jealousy are at the heart of JIMMY SMITS' (Bail Organa) film Angel.

Filmed in Puerto Rico, the Spanish-language film tells the story of a close-knit family whose relationship begins to fall apart when a mysterious man enters their lives.



Life After Lars: JACK THOMPSON (Cliegg Lars) was cast in the upcoming film The Assassination of Richard Niron, starring Sean Penn (Mysric River), Naomi Watts (Le Divorce) and Don Cheadle (Ocean's Eleven). Thompson's character is named, appropriately enough, Jack. The film marks the directorial debut of Niels Mueller, who cowrote the screenplay with Kevin Kennedy.



Stephen King added to the ever-popular vampire genre with his cult hit Salem's Lot, released in 1979 and directed by Tobe Hooper (Texas Chainsaw Massacre). Never content to leave well enough alone, those Hollywood types remade Salem's Lot as a 2004 television movie with an all-star cast including Rob Lowe, Donald Sutherland, and

Rutger Hauer. Also starring in the production was CHRISTOPHER KIRBY (senator) from Episade III.



Another Episode III senator, BAI LING, is in just about everything, it seems. First up is The World of Tomorrow, a thriller set in New York City in 1939 in which a reporter discovers the mass disappearances of the world's leading scientists. She works to thwart the plot of a mad scientist seemingly bent on world domination. Mwah-hah-hahl Ling's cast listing is appropriately shady—sheplays the Mysterious Woman. The film is slated for a 2004 release. Next, who says accidental pregnancy isn't funny? My Boby's Daddy details the story of three friends who must face reality when their girlfriends all become pregnant at the same time. Lingcostars with Eddie Griffin Windercover Brother), Amy Sedaris (Strongers With Condy), and Scott Thompson (Kids in the Hall) in this 2004 release. Finally, the busy actress has had time to do the film Beautiful Country, set to open in 2003, with Nick Nolte (Down and Out in Beverly Hills). The film chronicles the consequences of America's involvement in the Vietnam War. 👑















The Best of Hyperspace

by Pablo Hidakjo, Internet Content Provider edited by Paul Ens. Director of Lucas Online

Even after the conclusion of principal photography on Episode I, the Hyperspace experience continues with behind-the-scenes information exclusively for subscribers. Here are a few more choice selections from this past summer's Set Diary and one of the site's revealing chat sessions. For more information, or to subscribe to Hyperspace for only \$19.95 U.S. per year (available to all countries), visit the website at http://www.atarears.com/hyperspace/.

Webcam

During principal photography, the Hyperspace webcam allowed fans a fly-on-the-wall view of the shooting of Episode III in Australia. Now, the well-traveled cam lets members spy on the postproduction work underway at Skywalker Ranch and ILM.



Trisha Biggar (chat of 8/27/03)



Dave Stelte: Hello, Trisha. What have the challenges been in Padme's costumes this time around with the prosthetic belly? Trisha Biggar: Basically, the chal-

lenges were in certain scenes to disguise the fact that she was pregnant, to enable her to fulfill her duty as a Senator without anyone being aware of the belly, spizzrit: Which actors seemed to enjoy their costumes the most?

Trisha Biggar: Jimmy Smits and lan McDiarmid both scened to have enjoyed wearing their costumes more in this episode. They both have considerably more costumes this time around and could almost be vying with Padmé for the most extensive wardrobe. Brother Jacopus: How did you go about putting together the costume for the Expanded Universe character that is to appear in the film? What were the challenges for costuming a character that already has a pre-determined look?

Trisha diggain There is a precedent in terms of style and color for this character's costume that we have to bear in mind when developing it. What works in a comic book, for example, would not necessarily work on an actor. The action the character undergoes in fiction is different from the action shot by the cameras, and the costume has to accommodate this fact.







Set Diary—Excerpts from Pablo Hidalgo's Journal on the Episode III Set

The Best Starpilot in the Galaxy

August 11, 2003

"He was the best starpilot in the galaxy," Obl-Wan Kenobi said to Luke in A New Hope, describing Anakin's skills. While I'm not about to take anything Old Ben says at face value anymore, he seems to be telling the With for orice. Today's shooting concentrated on the piloting skills of our Jedi heroes.

The same gimbal-mounted starfighter cockpit used on Friday serves as both Kenobi's and Skywalker's vessel—the color and detail differentiations will be added in post-production along with the rest of the fuselage for these tight shots. First up today, Hayden Christensen sits in the tramped quarters, wearing the familiar piloting headband first seen in Episode II.

The circular track above the cockpit supports the swiveling light that makes it appear as though his ship is twisting through space. A bank of red-gelled lights indicates incoming enemy fire. Brighter orange lights are for near-miss explosions.

By the time I catch up with filming this morning, the scripted dialogue has already been shot and George Lucas is shooting ad-libbing and wild lines with Hayden. George sits in front of the plasma



screens, calling out descriptions of the battle and other background chatter to prompt Hayden's reactions.

"Okay, you've got fire coming in. Look to your droid! Now we'll do the little piece where you watch the droid do the—here comes a bad guy from your right! He's over the top of your ship now," George calls out.

A Common Fee

September 3, 2003

What a difference a day makes—
though Hayden Christensen and
Ewan McGregor are again wielding
lightsabers, their objectives are completely different. Anakin and ObiWan are partners again, fighting
side-by-side, united against a common foe. We've jumped back in time
to a scene from earlier in the film,
before the schism that will tear Master
and Apprentice apart. The tone of this

action is quite different—this is much more in the adventure-senal voin than the fight found later in the movie, in some ways, it's a bit anticilmactic watching it unfold out of sequence. On the other hand, the swordplay is elegant and energetic and fun to watch.



We're on one of the few full sets remaining in the production, and even this one is awash in greenscreen. It's a multilevel locale with raised platforms and sunken floor sections. The room itself will contain expansive platforms to each side of the main floor, but since none of the action spills over to those sections, they're not constructed. Once again, a foam-core and cardboard model from the Art Department provides the visual aid required to fill in the green in the mind's eye.

Though this locale is new to the Star Wars films, it has architectural elements that remind me of several classic environments. The trapezoidal doorframe reminds me of the bulkheads found on imperial Star Destroyers. The illuminated stairway brings to mind the carbon-freezing chamber on Goud City. The flower-shaped duty stations with their control-panel "petals" look much like similar structures in the Emperor's throne room. The color and worm finish of this huge room give it a distinct identity. Though the set has no ceiling, projected lighting on the floor gives me an idea of what the ceiling will look like should an angle require ILM to put one in.



MC MARK HAMILL

MIJA

COMES BACK TO BROADWAY, THE BIG SCREEN, AND PRIME TIME

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by Dave Gross & Jenny Scott

OF THE JED!

t was a long time ago that Mark Hamill last spoke to Insider, but Star Wars fans have been following his multifarious career ever since the fall of the Empire.

Onstage Hamili has played the Elephant Man, Mozart, and vaudevillian Tony Hart—a role that earned him a Drama Desk nomination for Best Actor in a Musical. Video-game players know him as Colonel Christopher Blair from the Wing Commander series and as the voice of everyone's lavorite mutant in X2: Wolverine's Revenge—to say nothing of his return as the voice of Luke Skywalker in LucasArts' Star Wors Jedi Knight: Jedi Academy. A veteran voice actor whose earliest credits include the animated Jeannic, The New Scooby-Doo Movies, and the culti-classic Wizards, Hamili has comered the market on supervillains, giving voices to such evildoers as the Gargoyle, Hobgoblin, and most famously Batman's archnemesis. The Joker.

Moving from film to stage to TV to sound studio is one of the ways Hamili keeps his performances fresh, because each medium provides its own challenge. "They all are different in the way you would imagine them to be," he says. "Television is just like movies, but it's 10 times faster. You're learning tomorrow's scenes while you're doing the scenes today. It's just like soaps. I love doing soaps! You've got your heart pumping a mile a minute because things could go wrong. You've got all these really good stage actors doing this arch material and trying to make it real. I just love to be [working in] whatever medium I'm in, to really enjoy the advantages of that,"

These days, Hamill is enjoying the advantages of three different media. On Broadway he recently staned apposite Polly Bergen (Cape Fear, Cry. 8aby) in Six Dance Lessons in Six Weeks. In late February, Creative Light Entertainment releases the DVD of Hamill's directorial debut, Comic Book. The Movie, in which he also stars. And the versatile performer also cowrote, produced, and performed in The Wrong Comit, an animated satire series set to air on AMC later in 2004.

After three grueling weeks of previous for Sir Dance Lessons and a recent recording session for Cartoon Network, it's not surprising that the Mark Hamill who answers the phone sounds less like Luke Skywalker and more like Elan Sleazebaggano. Despite the hoarseness, Hamill seems full of energy, and his enthusiasm only grows as he talks about his many projects. He says, "This period for me is one of the most fruitful, enjoyable creative highs I've had."

On Old Broadway

In October, Hamill assumed the role of dance instructor Michael Minetti in Six Dance Lessons in Six Weeks in Broadway's Belasco Theatre following a successful run in Coconut Grove, Fla., where he starred with Rue McClanahan (The Golden Girls). The role is Hamil's first Broadway appearance since 1988's The Nerd. "It was completely unexpected," he says. "I didn't plan it. I read the script, and it's rare that the characters jump off the page the way they did. It brought to mind The Gin Game or Sleuth or any of the theatrical pieces that they call Two-handers." It's wonderfully rich in its appeal, and very funny. I mean instantly funny. By page six, I said, "Oh my gosh, I have to do this."

Part of the appeal was that Minetti's character is not typical leading-man material. "The guy's showing up to give dance lessons," says Hamill, "and he's got anger-management issues. He's an opinionated sort of wiseacre New Yorker, cynical, bitter and angry. He's also a liar, I read the first 10 pages and said, 'This guy is such a creep!' The audience is not only going to not like him, but will probably want to reach out and strangle him. In the theater, they can do that!"

Another aspect of the Minetti character has unique appeal for an actor, like Hamill, who values variety. "He's a frustrated Broadway actor who never really made the big time, and you can bet that in every dance he teaches, he's

ADM.

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Microsof Minest, [Mark Hamis] Incomes a near character with much journal for tear lies Lin, Hamson (Bolly Geoper) in Six Dance Lessons in Six Weeks

a different character. He's not just doing the footrot; he's Frank Sinatra in one of those flotin and the Seven Hoods movies. When he's doing the tango, he's surging with Latin sexuality. And he's Mickey Rooney in the swing. I love being sort of a chameleon."

Opposite Hamili's dance instructor is Polly Bergen's Lily Hamison.

On the surface, she appears to be the complete opposite of Minetti, "She's a Baptist minister's wife and very set in her ways, well-to-do," explains Hamili. "He's very resentful of what she has, He says about her apartment, "These ugly high-rises may ruin the view for the rest of us, but they're sure great from the inside!" She's in St. Petersburg; he's in Clearwater. He's at the beach but not on the beach. It's like being close to paradise, but no cigar if you're on the wrong side."

Hamill recalls a conversation with native Floridian Richard Alfieri, the playwright, about how the setting inspired the story. "He was with

his mother once at a big hotel and saw all these middle-aged dance instructors and a sea of senior citizens, and he was intrigued. What goes on here? Well, a lot of people want to fill up their spare time and just get out and interact with other people, it's a social thing. It's a health thing. It's an exercise thing."

Apparently it's a contagious thing, too, according to Hamill.
"Dancing is fun—really, a lot of fun," he says." I can't believe I'm saying that, given that I went through hell trying to learn how to do it all."

Broadway veteran Kay Cole is the choreographer for Donce Lessons. While Hamili is no stranger to action-oriented roles, he learned that choreographers can be even more daunting than stunt coordinators—or directors. "You can argue with a director over interpretation," says Hamili. "With dance it's precise, it is just unbelievably difficult and frustrating until you finally get it right, and then it's exhilarating, like jumping out of an airplane or surfing, or just riding your bike when your dad lets go and you're doing it on your own with no training wheels. It's wonderful."

Dancing was hard enough, but the real difficulty came when it was time for Hamill to teach his partner to dance while keeping his own steps straight. "Keep in mind that I'm teaching everything upside down and backward," he says, "When I'm saying, 'Right foot back slow,' I'm really doing left foot forward slow. It's very difficult."

"Backstage one time in Florida, I just momentarily panicked, I was ready to make an entrunce and said, 'Oh my god, I can't remember how to foxtrot.' So I turned around in a panic and said, I just forgot how to foxtrot. I forgot how to foxtrot!"

Hamil's dresser came to the rescue with soothing reassurances, and the show went on ... with just a small hitch. "I stepped on Rue's toes twice, and I couldn't switch over, so I just started doing it wrong but with shallow steps so I didn't hurt her. But I learned fast, I never did that again."

Just to be sure, McClanalian took steps of her own. "Rue used to be a dance instructor," says Hamill, "so in a way it was good for me and bad for me, because she was really leading, and I didn't mind, and no one could tell."

With McClanahan's departure, however, Hamili could no longer depend on her training. 'They told me, 'We're going to kick it up a notch for Broadway. We're going to make the dances more complex. You have to now take that mantle of responsibility."

When Polly Bergen took over for McClanahan for the Broadway run, Hamili had adjustments to make. "They are really different," says Hamili. "I think Rue had more of a pronounced Southern aristocracy about her. Polly doesn't emphasize that as much, and yet there's a more fragile kind of vulnerability to Polly's portrayal. Rue is a much more formidable lady."

Each actress had something different to offer her costar. "Rue is very traditional in the sense that when she finds something that works, that's the way she likes to freeze it," says Hamil. "Not that she's intractable—I don't want to give you the wrong idea. Polly is willing to scat and jazz if you lock eyes with her and she feels like you want to play, she'll play instead of saying. What were you doing that for? I thought we were going to do this.' She's got a little-girl quality that I find just absolutely appealing. It's effortless. You see the spirit of this 16-year-old in this elegant, elderly, but still beautiful woman. It plays well because I'm so crass. I'm playing Groutho to her Margaret Dumont."

Hamill hints that Stor Wors fans who came to see Donce Lessons may also have witnessed a few ghosts—especially if they sat in the second balcony of the Belasco Theatre, which is said to be haunted. The theater itself has a long history of inexplicable events, according to Hamill, who says he's had some rather strange experiences while performing there.

"I've never had so many unexplained bad-luck things happen," says Hamill. "That includes the music box that I play for each of the dances turning on when it's not supposed to, or not going on when it is supposed to."

Hamili recalls that on another occasion, dealening feedback from the stage microphones stopped the play almost before it had begun. The technicians could not identify the problem. "All these experts said, 1 don't know what that is, and I've never experienced that in my 37 years in the business."

He says the most alarming mishap occurred on opening right. "In the last five minutes of the play, when there are unexpected turns, there was a great disturbance in the audience. I managed to talk louder and laster because we were only a page and a half from finishing, but it was crucial exposition that clearly nobody was hearing or paying attention to." Eventually, the performers learned that a man in the audience had collapsed. Luckily, there was literally a doctor in the house, and the show resumed twenty minutes later.

Unfortunately, the distraction had come at the worst possible time. Hamill sighs. "We finished the play without the momentum."

With critics from the New York Times and other influential media in the audience that night, Hamill says, "The producers were just ashen-faced, of course."

"Later we found out he didn't have a heart attack," says Hamill.

"Ironically—to quote a line from the play—he was laughing so hard that he choked on a lozenge or candy that he had, and it blocked his windpipe."

Despite some bad luck, Hamilf says, "Opening night was like a theatrical dream come true, it was at Sardi's. I started inviting people I didn't even know. I wanted Kofi Annan and the pope to come. Actually, the pope was a joke, but Kofi Annan has an assistant who is one of our prop people part-time. I said, 'Oh, ask him to come opening night.' That would be so invesome if we could get Khofi Annan. I also hoped for Keith Richards."

While no pontiff, secretary general, or guitar legend appeared in the audience that night, at least one long time friend made the evening special. "People always ask me, 'Do you have any friends from Star Wors!" says Hamill. "Well, yeah, they're all my friends—they're all friends! haven't seen in 15 years because everybody has a life." The exception, he says, is Peter Kohn, who met Hamill on the set of Star Wars. "He was 18 and a production assistant who was not scheduled to go to Tunisia, but at the last minute he was asked to because he spoke French. He was the closest to my age on the crew, so we bonded and became buddies. I was friends with him before any of the cast arrived."

These days, Kohn works as an assistant director on films like Air Force One and Printes of the Cambean: The Curse of the Black Pearl.

"He's worked on some of Harrison Ford's movies. He'll relay messages to me from him," Hamill laughs. Recently, Kohn included Hamill's wile, Marilou, and their daughter, Chelses, along with their two dogs in a walk-by role in The Manchurian Condidate. Hamill says, "Look, here I'm trying to make this play run, and these guys are getting A-list movies without even trying."

Hamill finds live performances far more invigorating than screen

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roles. 'The audience really is such an integral part of the experience. It's not like assembly line candy bars. I love Hershey bars, but if you come to the Belasco Theatre, we're going to handcraft a confection of your choice right before your eyes every night."

Unfortunately, just before press time, insider learned from playbilicom that Dance Lessons closed on Broadway on November 23. The fourth casualty of a difficult theatrical season, the show ended when Polly Bergen could not return on a regular basis after missing several previous performances due to a leg injury.

However, despite the mixed reviews, the future looks bright for Six Dance Lessons in Six Weeks. Universal Studios has purchased the movie rights, and a German production has already started. "I thought I was originating a brand-new play," says Hamill. "This sounds like a Howard Johnson's franchise going up!"

Comic Book Guy

This February, Hamili makes his directorial debut with the release of the DVD of Comic Book. The Movie. The movie, a mockumentary about fanatic comic collectors, came into being in the time-honored Hollywood way: accidentally. Initially, Hamili had approached the producers as Creative Light Entertainment to pitch a different movie.







altogether: The Black PenaL a 1997 Dark Horse Comics miniseries that Hamill cowrote and later adapted for the screen:

"The Block Pearl was out of their price range," Hamill recalls, "even for a low-budget movie. But then they told me about the [documentary] they did for Star Trek, where [William Shatner and Leonard Nimoy] talk about Star Trek—Mind MeM."

Right away Hamiil could see where they were going with the idea, and he admits that a similar movie based on Star Wars would be fun. "There are so many anecdotes about making those movies that no one's ever talked about, those only [the cast and crew] remember. I mean, no one was up on the glacier with me lin The Empire Strikes Back), not even Harrison or Carrie."

Hernik structs is repel follow turn urt Contr. Con Internacional Jakowi J. Tyur unture. Cossic Blook: The Movier includes Tom Kenny, Deven Mohis, Lost Alter, Roger Orse Debt Deingberry, Jenie Hernell, Merk Hamill, and Jim Commings Berken, right). Still, Hamill was itching to work on a project that was more than just a sholl down Memory Lane. "People have to understand, I shy away from Stor Wors because they don't need me anymore," Hamill explains. "It's fantastic what it's done and where it's gone. I totally understand the impulse. There's a universal quality that unites people who love something so much that they can't explain it rationally."

Hamill admits that although he "follows" Stor Wors and sees all the movies, he isn't exactly a Stor Wors fanatic. In fact, his son now owns Hamill's Stor Wors collection. "I didn't have to pass it on—he just appropriated it," says Hamill. "My obsessions are more like the Rolling Stones and the Marx Brothers and Golden Age comic books."

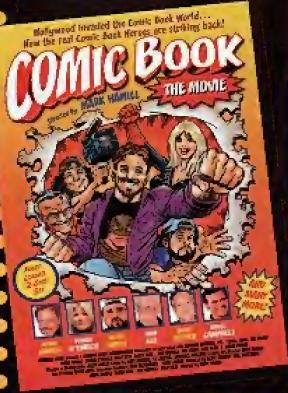
So Hamilt made the CLE producers a counteroffer: "Let's do something new and fun, [something that will] riff on all my projects, not just [the Star Wars] movies." His idea: a mock documentary that he says is "along the lines of what Christopher Guest (Best in Show) and Rob Reiner (This is Spinal Top) and Woody Allen (Take the Money and Burn) have done."

"Twe always leved the documentary form," says Hamil. "I love to watch documentaries, but [they can be] too much like school," he jokes. "You have to do all this research, and I want the fun but not any of the responsibility! If I can do a documentary where I can make up all the facts, I'll feel much better about it."

The first order of business was to find suitable subject matter. Hamili recalls thinking, "What could i use as a background that would stand up to this very minimal budget?" He finally chose the world of comic book fandom as his setting and secured permission from Comic Con International to shoot the movie there.

In addition to directing Comic Book: The Movie, Hamili stars in it, playing a high-school teacher who is also a comic-book historian. "What happens in the movie," he says, "is that a studio is going to revamp and make relevant this old, nostalgic character. [So] he becomes Codename Courage instead of Commander Courage. And they get rid of the boy skletick, Liberty Lad, and give Courage a sexy girl in a jumpsuit, and that's Liberty Lass (Donna D'Errico)."

Besides Hamill and D'Errico, the movie features "this wonderfully eclectic, oddball cast," says Hamill, including Roger Rose, Tom Kenny.





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Daran Norris, Laura Nativo, and James Arnold Taylor, and includes interviews with Kevin Smith, Bruce Campbell; Jonathan Winters, Sid Caesar, and Hugh Hefner. It also boasts what Hamill calls "some of the best voiceover actors in the business. This is a bumper crop," He adds, "It's the Mad Mad Mad Mod World of voiceover actors. We have every-body from SpongeBob SquarePants and the Animaniacs to Pinky and the Brain to Jimmy Neutron to Winnie the Pooh and the Tasmanian Devil—you name it. Between Billy West and Maurice Lamarch alone, we have practically everybody from Futurarea."

Hamill says Comic Book: The Movie had an advantage over other recent ensemble mockumentaries. "[R] wasn't as scripted as a Christopher Guest movie. When Eugene Levy and [Guest] sit down, they write out the script, all the beats, shot by shot, like a conventional script, but don't put the dialogue in. They tailor it to the rep company they have with Fred Willard and Catherine O'Hara and all those other brilliant people."

Working without a script, as Hamil's cast did, gave the process "a certain dangerous quality," he says. "We were filming alternates where we said, "Well, if this happens, then let's do this scene, but if that happens, let's go again and do it where you say this instead of that." So there's a raggedyness. We did it on the fly."

Despite the inevitable humor created by this spontaneity, Hamill describes the movie as a very personal one. "All the references, the biographical material—it's all skewed, based on my real life. It's sort of like Earth Mani. Remember Earth 1/Earth 2 [DC Comics' alternate worlds]." Hamill himself is something of a comics fanatic, a self-described "giant geek" who "knows how to finesse his obsessions a little and pass in the normal world."

"I started reading all the underground comics when I was in high school," he says, "R. Crumb, Gilbert Shelton, and [so on]. I could tell they were influenced by the Mad comics, and [so] I wanted to get all the Mad comics in their original form. That's when I first hooked into the history, feeding out about EC [Entertaining Comics], and when I lirst became entranced with the Kefauver [Senate] committee, which tried to pin comics to juvenile delinquency."

Someday, admits Hamill, he'd like to do a rock-and-roll comic-book movie a la John Waters' Cry-Boby. Meanwhile, he's proud of what he was able to accomplish with the slender budget for Comic Book. The Movie. "It's really sort of the model of economy that George used on



the original Star Wars," he muses, "where you didn't have the money to do X, Y, and Z, so you looked at the big picture and said, 'What do we need to sell this and make people fill in the rest with their imagination?' It's wonderful, and I'm lucky to have worked with so many wonderful people who have taught me so much."

A Million Voices

Hamill's fans also know him as the voice of The Joker on the WB's Botmon: The Animoted Series, a role he has played for 12 years. The star says there are definite advantages to voice work. "With voiceover, they don't care what you look like," he explains. "You don't have to shave, You don't have to memorize lines—you read your lines. You can sit down if you want, [though] with Joker Lalways stand up because I find there is an energy I had in physically trying to become him."

Even though audiences never see voice actors on screen, Hamill often finds himself adopting the physical mannerisms of his characters during recording sessions. "When I did 5crooge [1988's Mark & Brian

Amili ande see lig promite his new morie at his booth at Comic Conjugation).
Mineral voice actor (Mig West (Fourama, 7 in Ren & Stings) (Thou) joins forces
with Hamili for Comic Blook. The Mineral (Beltis, Helt). For more as the mesh, yo b



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Christmas Special," he says, "I didn't even do it intentionally, but they said. Your hand became palsied, and you had sort of an old tremor."

"Hove not being seen," Hamill continues, "because then you can just use your voice like a magician. (#) someone says to me, "No, he's about a hundred pounds heavier," Hamill says, continuing in a very deep voice: "Well, I'm going to figure out a way to make my voice sound heavier."

The fintmen series will soon be ending to make way for a new series that will focus on younger incarnations of the characters, with a new voice cast. But Hamill has no regrets. In fact, he admits, "it's kind of a relief. It was one of the longest runs I've ever had—1.2 years. The hardest thing was keeping up the quality. You overstay your welcome [and] it becomes harder and harder to be original. I applaud [the WB] for trying to find a way to reinvigorate the franchise."

Besides, Hamill has already begun voiceover work on a new animated show. The Wrong Coast, a half-hour series premiering on AMC in 2004. The Wrong Coast combines step-motion animation with computer offects, and Hamill describes it as "a satire of those magazine entertainment shows such as Access Hollywood and Entertainment Tonight. You have to see it to believe it."

Hamill says he's not interested in competing with the shock tactics of more outrageous television fare and seems especially proud that The Wrong Coast is suitable viewing for all ages. "It's a family-friendly satire," he says, "I wanted (to do) a show where (younger viewers) can stay in the room instead of (their parents saying), "Oh, boy, The Wrong Coast is on, kids, Get out of the room!"

While celebrity impressions will play a part in The Wrong Coast, Hamill points out that he leaves the impersonations to the experts. "I do a halfway decent Woody Allan, but [we] have Maurice Lamarche [Futurama], who's indistinguishable from the real guy." Ever the chameleon, Hamill still performs more than his share of roles, not just the lead. "I did a lot of the character voices and incidental people in various accents and sped up and slowed down so you wouldn't know it's me," he says.

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As is often the case in voice performance. Hamili records his performances without the benefit of having the other actors in the room. The not met the cast yet," he says, "and the done nine shows, it is strange, but it's not strange because you do animation in all different ways. Disney, for instance, never has you do group records. For TV maybe, but mostly they like solo [recording sessions], I asked Jonathan Taylor Thomas [Young Simba in The Lion King], "How did you like working with James Earl Jones?" And he says, 'Oh, I never met him.' The Lion King! I mean that's very disillusioning."

Hamill says that as a director, he likes to do things differently. To me, as a voiceover director and director of video games and a directto-video movie and [TV] episodes. I find that I love the actors being together because they have a chemistry together and spur each other on. My view is that if you ad his something funnier [than what is scripted]. I will be more than happy to take credit for your witty substitute. That's the Jay Ward way. That's why Rocky and followinkle was so brilliant. Aside from having brilliant writers, they had brilliant actors who sometimes put a twist or a turn on what was already there, and the egos were such that they said. 'Oh, that's better. Say that."

This collaborative impulse informs Hamili's stage acting as well: "I'm able to [ad fib] with my author. I honor the text, but in certain instances. I've said, "How about this or that?" Now, 90 percent of the time he says no, but that means that the two or three things you do change, you feel like, "See? Now that's going to be in the Samuel French edition forever and ever." And that's the difference between replacing and originating a role."

The Circle Is Now Complete

Looking back on his many roles, Hamill has a hard time picking one favorise. There's something in all of them," he says. "I loved Luke. I loved the fact that he was so callow and came full circle to become someone who was a full grownup person. He's fated, of course, I think, to be lanely."

He recalls thinking he would one day play an older Luke Skywalker when discussing the once planned Episodes VII-IX with George Lucas. "I knew they were going to be about other characters with a possibility of my doing a cameo in the ninth one. I would imagine that [Luke] would model his life after Ob-Wan. I mean, the shock of finding out his best girl is his sister would be enough alone to send him to the monastery." Hamill laughs. "You could see him whittling lightsaber holders out in the desert of Tatooine somewhere. I think he's reached a place where that aspect of physical love is in perspective for him. I say this, but people tell me I'm married to that hottle [Mara Jade].

"The model who plays her is just adorable," he says of Mara-model Shannon Baksa McRandle. "I think it's funny. Leave it to Lucasfilm to get you a love interest 10 years after your job's over."

When the Special Editions were released in 1997, Mark Hamill had not seen the Stor Wors films in a theater since they first generated around-the-block lines in the late 1970s and early 1980s. His children

had seen their father's light against the Empire only on video. To tell you the truth. he says "I didn't think it was necessary to see the re-release at the time. But then my kids of course said. Are you insane? I said, "We've seen it a million times." They said. Yeah, but not big and loud and in the dark without stopping or scanning back and pausing. Plus the fact that (Lucas had) tweaked them all, special effects—wise."

Beyond the ability to add digital effects to movies made two decades earlier. Hamill admires another benefit Lucas gained from the phenomenal success of Star Wars. "It's so much fun for George," says Hamill. "I think that's the thing I'm most entranced with the unprecedented autonomy of one man to be the writer and the director and—are you sitting down?—the studial Holy moley! So these aren't sort of the movies he wants or compromises, these are exactly what he wants. Even Stanley Rubrick, as much as he was known for wanting to shoot and shoot and shoot so be had so many choices—his dream was to edit a movie for 10 years—I don't think even he could claim to have the kind of autonomy that George has. Maybe Spielberg does, too, but at least at Dreamworks he's got partners; he's got Mr. Gelfen and Mr. Katzenberg, Who's George's boss? Nobody! It's got to be fon."

While that sort of autonomy is appearing, it is "an awesome responsibility," in Hamil's view—and he should know, having gone the hyphenate route as producer director actor on several projects. The experience has given him even more sympathy for the pressure Lucas must feel. "He's got no one to shift the blame to if things go wrong, but so far so good for him. Hopefully, when Comic Book. The Movie comes out, people will give me a chance to take more steps in that direction. I'd love to do small comic movies about real people."

If money were no object, Hamili would like to tackle a couple of period projects, including a movie version of *The Black Front*, currently retitled *Dark Diamond*. The other is a similarly personal piccu, one he began writing in the late 1980s while researching his role in *Hamilian*. There's a story I have about the ghost of a little

turn of the century boy who was in the theaser. He doesn't know that he's a ghost and mistakes a divorcing modern-day Manhattan couple for the ghosts of his parents and doesn't realize that in doing what he's doing, something astonishing happens. It's a lantasy in the mode of Miracle on 34th Street. It's a heartwarming ghost story that's scary in parts for all the right reasons and sort of Dickensian."

If Hamill seems less than eager to embrace the celebrity of his most famous role, he says it's because he wants to ensure he can continue to do what he likes best; change character. "I've never understood why people are so anxious to do things like I'm doing right new [a phone interview]. Do people believe that the more they find out about me personally—what my politics are or what my private life is—the less of a cipher I will become?"

He adds, "[Acting] is just a job. (Real life) isn't show business. It can be, if you want, but I don't."



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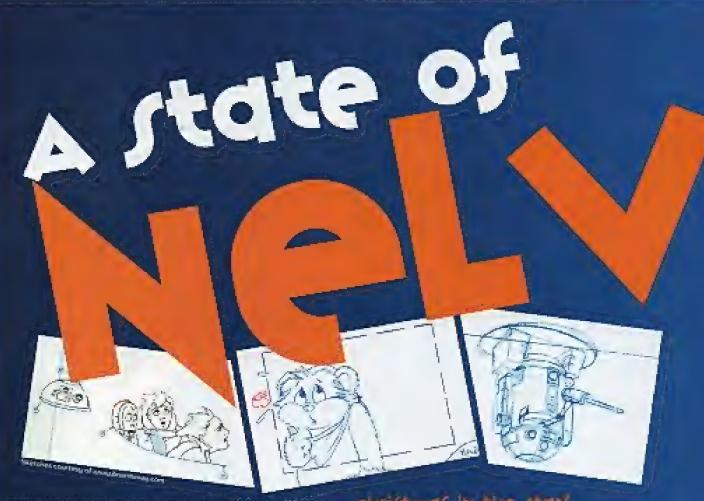




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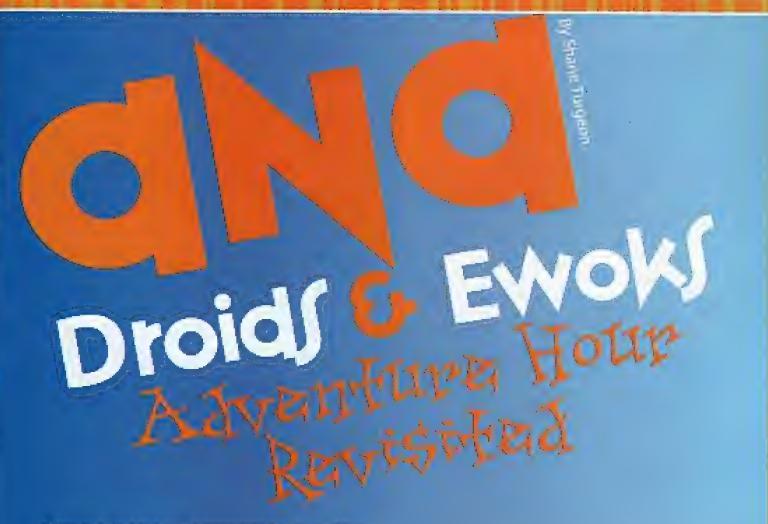


In 1985, long before the Star Wars: Clone Wars animated micro-series and the establishment of the Expanded Universe, Lucasfilm ventured into the world of animation with the Draids and Ewoks Adventure Flour, two half-hour programs that chronicled the further adventures of some of the beloved characters from the original Star Wors trilogy. The Canadian company Nelvana, working closely with Lucasfilm, brought these cartoons to life Jas previously covered, along with a complete episode guide, in Star Wars Insider \$27). This was not the first time, however, that Nelvana had worked with Lucasfilm on an animated Star Wars project.

christmas in the stars

Partners Michael Hirsh, Patrick I, oubert, and Clive Smith established Nelvana in Toronto in 1971, but they never intended it to be a dedicated animation company. Instead, they hoped so establish a film company in a country that didn't really have a film industry. After a few years of producing live-action and animated films, as well as short programs for the Canadian Broadcasting Corporation (CBC), the trio soon realized that animation was becoming their specialty. In 1975, they set out to produce their first fully animated half-hour special. A Cosmic Christmas. Released in December 1977, A Cosmic Christmas achieved critical accinim around the world. It also cought the attention





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The following year, Lucasfilm and Canadian director David Acombaere looking for a company to produce a 10-minute animated short for the now-infamous "Star Wars Holiday Special," which was to air on Thenkegiving. "At the time, [Lucastilm] was determined not to work with the standard Hollywood purveyors of animation," recalls Michael Hist. "They wanted to be able to choose an independent company. We got a call in carry 1978 from Lucastilm asking us to send a copy of Countr Christmas and anything else we were working by. So we did that Jung (wate then) invited to come and meet with George himself and jung is to be of the project." Clive Smith remembers being "bloody shrifted" about the apposituality to work on the Star Wars short. "It was a great project, and [Lucas] was really, really good to work with. He gave us a script, something like a 10-page outline that was called like story of the Folinful Wookies. Then Frank Nissen—my right-hand animator/friend/visualizer and co-director in those days—and I worked like crazy, and I think, in about 10 days we did the entire storyboard. I don't know how many panels it would have been, but it was a very detailed board, and I took that down to Lucasfilm."

For The Story of the Faithful Wooklee, Neivana produced a detailed and colorful cartoon that fit perfectly in the Stor Wars universe.





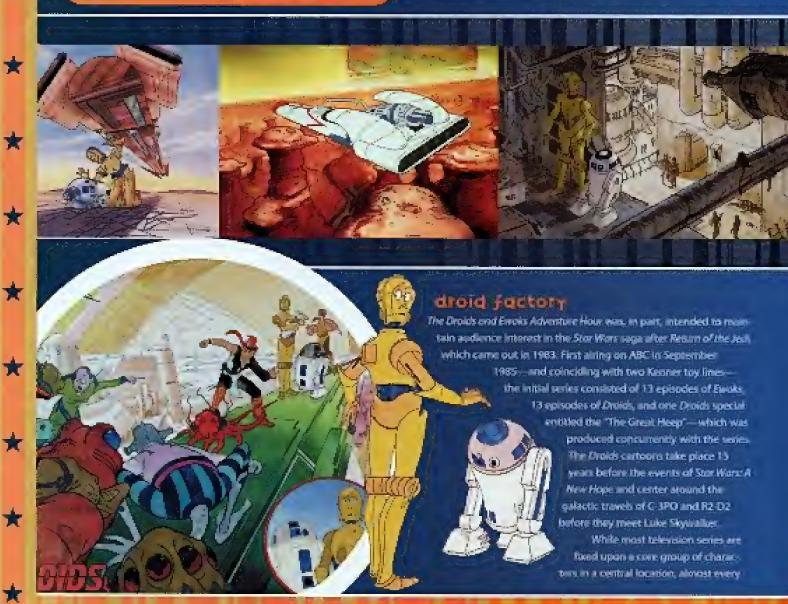
Droids and the Prequel Trilogies

While no direct connection has ever been established between the Droich series and the first turb installments of the Phebuel Tribogs, they do share service intensiting former-tions." Perhaps the most significant of these cones in "A Race to the Finish." in

which speeder racers Theil Joben and Jord Dunat take their speeder, the White Witch, to the Boonte Speeder Races, which is also the name of the Podrace that young Angkin wins in The Phantom Menace. Another Podrace therm is echoed in the episode The Roon Garres' when a two-man arresument learn smutaneously comments on the Garres' when a two-man arresument has smutaneously comments on the Garres' when a two-headed Podrace announcer does during Anakin's big race on Tatocine. From a vehicle perspective, many Droids characters can be seen riding in Podracers that bear a striking resemblance to those used by the Garactic Senere. Also, in the opisode "The Lost Prince," Jann Tosh, who becomes the droids' second restor in the series, drivers a singled-scheded speeder that is very smiler in design to the halffre droids seen in Attack of the Gorac.

Centered around a mystic talisman that has adverse affects on both Luke Skywalker and Han Solo, the story delives deep into the issues of trust and friendship. It has become widely recognized not only for introducing the bounty hunter Boba Fett, but also for perhaps being the only well-received segment of the 'Holiday Special.'

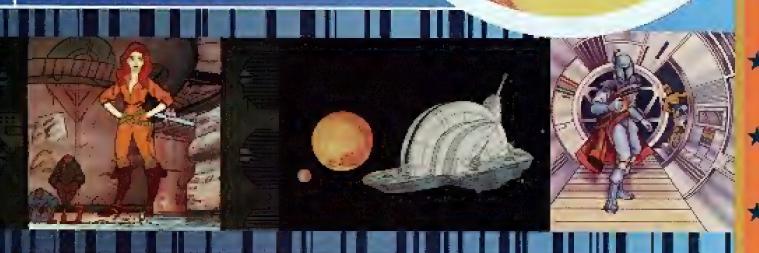
Nelvana's work on The Story of the Fathful Wooken further established the company as a major player in animation. Shortly themselves the company produced three more successful, seasonally themsel specials and a full-length picture called Rock and Rule. Also, for the first time in its history. Nelvana began producing several animated and live action television series such as the Edison Drive, respector Godget and Stromberry Shortcake. These projects gave Nelvana considerable experience in series production. It was a market in which it hadn't anticipated working, but one that would prove to be its lifeblood for years to come: As a result, when Lucastilin decided to make two new animated shows based on the Ewoks, and C-1PO and R2-D2 it was Nelvana that got the call.



episode of Droids occurred on a new planet, and after every four episodes. C-3PO and R2-D2 left their current masters in search of new ones. Because of its complex nature, developing the Droids series proved to be guite a difficult process.

The challenge in Orolds was that you essentially had the Star Wors. story to bring forward without Lutie, Leia, Darth Vader, and Han-Solo, "recalls Michael Hirsh.

"It was a lot of work," says Patrick Loubert, "and I remember we tried to talk George out of that. We really wanted more Star Wars characters, because I thought we could have done really well with



them. " He adds, "George was adamant in that he didn't want to expose those characters at that time, and he wanted just the droids."

As a result, one of the first tasks that Nelvana's design team faced. was creating the new characters that would serve as C-3PO and RZ-DZ's musters, as well as the multitude of villains they would inevitably face. While Lucasfilm supervised and approved everything. Nelvana employees had a great deal of creative control in this area. and created characters such as Thall Joben, Jord Dusat, Uncle Gundy, Jan Tosh, Kez Itian, and Mungo Baobab, as well as new villains such as the Fromm Gang, Kybo Ren, Admiral Screed, and Galf. While most of the main characters from the Stor Wors trilogy were off-limits for the Draids series, there were several notable quest appearances by other characters, such as Boba Fett in "A Race to the Finish," Sy Snootles and the Max Rebo band in "The Lost Prince," and IG-88 in "The New King."

With the design of the new characters complete, the next challenge facing Nelvanii was to write 13 episodes and a special in a relatively. short period of time. To meet this requirement, Nelvana needed sayeral different writers, who would come from a variety of sources. Peter episodes along with Joe Johnston (another Lucasiilm employee) and Los Angeles-based writers such as Gordon Kent, Michael Reaves, and Steven Wright.

With many writers each creating episodes that took place on different worlds, a huge design department was needed to visualize their were really (strong with) characters, while other designers (excelled) at , team and Director Ken Stephenson paid off. Every episode of the Droids series is bright and vibrant and truly captures the assence of

cartoons of the time and consequently, the Droids series became very expensive to produce. In the end, the mammoth amount of work that went into its production, and the resulting costs, proved to be unfeasible, and Droids was cancelled after only one season.

the ewoks strike back

Fortunately, biscause of the release of fletum of the Jedi'a year before developing the Ewoks series wasn't quite so complex. Taking place before the events of Jedi; the Ewoks series follows Wistist and his friends Kneesaa, Teebo, and Latara throughout many adventures on Endor. Ray lafetice, who directed the first season of Ewoks, remembers one particular event that helped the design team to understand the moon of Endor. "One of the first things [Lucashim] did was send us to Siguralizer Ranch near San Francisco and take us on a day trip to Muir Woods; which is this huge redwood forest in California where actual Endor footage was shot. So just walking around that park was awe inspiring. Plus, we had the movie to look at, as well as the stage and set designs."

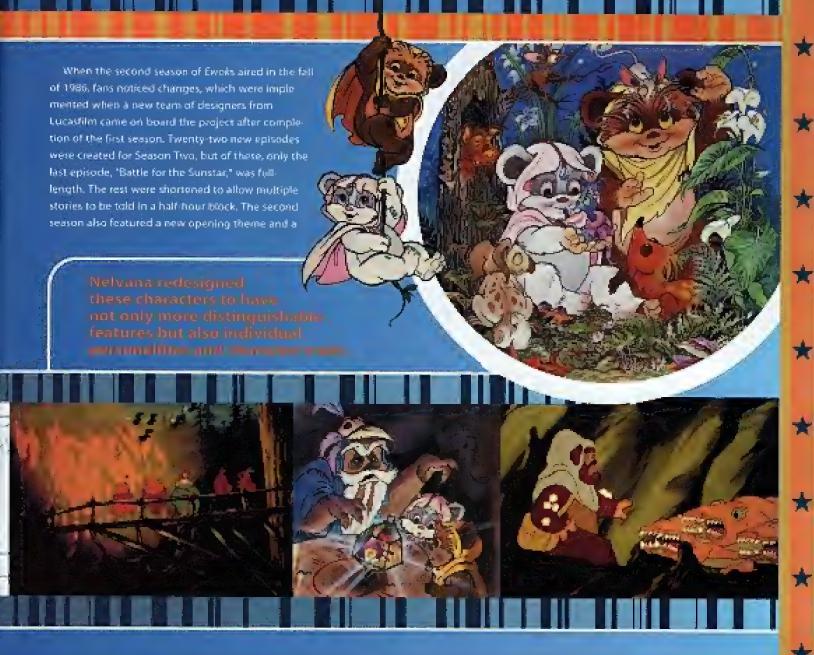
With much of the basic design work already established, the Nelvana team simply had to adapt it to work in an animated fashion. This resulted in the creation of colorful environments like the Ewok Village, the floating trees, and the swamps, which were home to the Ewoks archenemies, the Duloks. Adaptation was something that also needed to be done with many of the Ewoks who appeared in the movies. Wicket, Teebo, Chief Chirpa, Logray, and many of the other animated Ewok characters first appeared in flerum of the Jedl, but they needed more identifiable personas for the cartoon. Nelvana redesigned these characters to have not only more distinguishable features but also individual personalities and character traits.

Of course, these characters needed to have adventures, and for this Lucastilm suggested writers Paul Dini and Bob Carrau. Together they wrote all 13 episodes of the first season. Dini and Carrau weren't Neivana employees, but by working in tandem with the Neivana crew, an effective team was formed. As a result, after the initial 13-episode run, the Ewoks series was renewed for another half season on ABC.





Old you know that famous musicions composed the opening title themes for both Orolds and Eurola? The Droids title theme was the result of collaboration between former Police drummer Steumit Copeland and blues bassist Derek Holt, While in Hawaii, legendary blues quitarist Taj Mahai recorded the simple yet catchy opening theme for the first season of Eurola. Unfortunately, neither theme has been released on CD, asthough Spanish versions were released on a promotional NS by EMI in Spain in 1986. While blues from Long John Baldry might not have contributed musically to the Droids and Ewoks Adventure Hour, his unmatakable voice can be heard as the Great Heep in the Droids special of the same name. He also provided additional voices for the First season of the Ewoks.



substantial amount of design changes to many of the main characters. Despite the differences, Paul Dini and Bob Carrau continued to write most of the opisodes, and many of the Nelvana employees who worked on the first season were onboard for the second, including Dale Schott, who replaced Unit Director Ray Jafelice as director.

After the flood

While the Droids and Ewoks programs aired for a relatively short time, they attracted millions of viewers. In 1994, the series experienced a resurgence when the Sci-Fi Channel re-ran the programs, thus reintroducing them to the many Star Wars fans who grew up with the series, while also reaching an entirely new generation. This renewed popularity also sparked a new level of interest from collectors hoping to track down the remaining pre-production material Nelvana used to make not only the Broids and Ewoks Adventure Hour but also the "Star Wars Höliday Special."

For years, speculation has non rampant throughout the collecting community as to what ultimately happened to the material that went into the making of the Ster Wors animated projects. Animation cells from the last four episodes of Droids (which featured the character Mungo Baobali) and cells from the second season of Ewoks are readily available on the secondary market. However, locating material from the "Holiday Special," the early Droids episodes, or the first season of Ewoks has been daunting for many collectors.

One rumor suggests that the material was destroyed when a fire tone through a Nelvana warehouse. In fact, there was no fire, but Patrick, Loubert clearly remembers a flood that occurred one stormy Foronto evening. It remember working over the weekend. All the material was below ground level, and the water started to leak into the basement area, and I came in and [saw that] there were actually things floating around in it. We saved what we could but we lost a fot of stuff."

Fortunately, at the time of the flood, the pre-production material from all three of the Star Wars projects had long since left Nolvana's.

possession. Lucastilm ultimately holds the rights to these properties, and thus most of the news were sent to the company shortly after the projects were completed, it was there that everything remained until the late 1980s when Lucastilm entered into a contract with Royal Animated Art to sell and distribute most of these items to the secondary market.

Nelvana became a supplier [of animation] to ABC at a time when networks were quite discriminating about who they dealt with, and we became the only Canadian supplier to the major networks.



lose Cevaro, owner of Sunday Funnies in Chatsworth, California, acted as a distributor for Royal Animated Art for many years and acquired everything that was available from the "Holiday Special" and episodes 9-13 of Droids and the second season of fivoks. Upon approval from Lucasfilm, Sunday Funnies also had the right to produce limited-edition serigraph cels (seri-cels) and made four Droids and two Ewoks seri-cels specifically for the collectors market. All of these items are available for sale through Sunday Funnies, which has

The success of the Droids and Ewoks Adventure floor was another important turning point in Nelvana's growth as a company. It was a very significant time for us," says Clive Smith. For us to be associated with people such as George (Lucas) was good for everybody. It made us feel like we were part of the industry. Also, from the ourside, I'm sure people looking at the company were impressed, so I think it was very important that we made those kinds of connections. It certainly helped us in the early days."

essentially become the curator of much of the original production

material from some of Nehrana's finest productions.

Michael Firsh points out that because of their work on the two programs. 'Nelvana became a supplier [of animation] to ABC at a time when networks were quite discriminating about who they dealt with, and we became the only Canadian supplier to the major networks." With their newfound recognition, Nelvana went on to produce programs such as Core flears and Beeflejuice and soon discovered great success in adapting classic children's stones such as Bobar, Rupert, and Franklin.

In September 2000, Canadian broadcasting conglomerate Corus Entertainment bought Neivana, and the studio continues to be one of the world's top producers of animation. It recently produced cult favorities Clone High and Undergrads, and is currently working on popular animated programs such as Medobots, Beyblade, and Alicia Silverstone's Bracefoce, Although the three original founders of Neivana are no longer involved with the company, the legacy they built lives on—with both Star Wars fans and animation fans around the world who have come to expect nothing but the best from the name Neivana.

Related Links

hetp://www.netvana.com/ http://www.sundaytunneetic.com/



Droids and Ewoks—The Collectibles

In recent years, collections from the Droots and Ducks Adventure flourhave become hotter than the blade of a lightsabar. The following is just a basin of some of the most popular (Nords and Ducks collectibles from around the world,

The Actuarie As with most popular animated programs, the animation cells, sketches and pre-production material from the Choids and Ecoche Adventure Hour have become very collectable. Period sketches and cells without original beorgrounds can be alfordable entry-level on leadibles, with prices ranging from \$25 to \$100, while full production runs than include a cell original background, laydotts, storyboards, and sketches can fetch between \$800 and \$0,500.

The Videos JP Communications and CBS Four released selected episodes of Orbits and Eurobean VHS. In 1990, JP initially released two 23-minute repeat containing one episode each Scon after they released two "Special Ocube Length Edition" volumes, which contain two episodes per tape. In 1996, Figs Home Video released one new Problems of Orbits and one new Eurobean Europe (see with three releated episodes. Several additional approach of Orbits and Fruges (see existed in the United Kington in PAL format, including two promotional tapes from British dainy producer Dengles. Currently, there are no plant to release the series on DVO.

The Comists in 1985, Manuel subsidiary Star Comics released communication the Doods and Suntened enteresters. The Opposite starts speed for eight issues and furthered the edventures of C.3PO and R2-02, but it did not feature characters from the nation series. The Europe series ran for (4 easies and followed Wicket, Teebo, and Knessee as well as many supporting characters from the carboons throughout their mystical adventures on Endor Today, these comics self-for between \$2 and \$10 depending on the series number and concilion.

The Tays: In 1995 Kenner released two newtines of Star Warstrays to reincide winhighe Droids and Europeas, and these are easily the most soughtafter collectibles from the shows. The Droids series consists of eight new figures, indecorated versions of C-3PO and R2-D2, repackaged versions of Boba Fertiand an A-Wing Poot, and three vehicles. The Elucks line included six new figures, but no new vehicles or playsets, interest in the Droids and Europathas increased frametically in recent years, and prices vary greatly between different characters, and loose and packaged forms.

A vecond series of new figures from both *Oralds* and Euroks was planned for release in 1986, but was cancelled before it want improduction. Today, the unproduced (Yolds and Euroks prototypes are highly desired by many collectors, and comprehensive documentation of these prototypes can be found on the Ster Wers Collectors Anthive at http://www.togsrgus.com/inages-droids/html.

International Collectibles: Some of the most intriguing *Droids* and Ewoks collectibles come from a variety of countries around the world. Fans in the UK were treated to several exclusive storybooks and coloring books, rolls of wallpaper, and, perhaps most interestingly, a *Droids* video game for the Commodore 6th computer system. Exclusive *Ewoks* puzzles were released in France, but most of the truly unique European collectibles appeared in Spain.
They included tracking cards, a *Droids* block puzzle, a *Groids* board game, and sticker sets.

Portions of the Droids tog line were released in Canada and Brazil with exclusive, generic style packaging, and only the Brazilan company Graytine released the infamous second-series Yilv figure. While the Eucks line was not released in Brazil, it was in Canada, again with a unique, generic package design. Only the four Dulok figures were released in this way, while Works and Lugray were available only as a tun-pack through the 1985 Sears Canada Onlistmas catalogue.

TAKING ON DARTH MAULIN EPISODE I

by Ron Magid

wo Jedl. One archvillain. A showstopping set piece to climax the most anticipated movie in 15 years. That was the reasonably tall order facing Scott Souines (Dragonheam, The Mask) when he signed on as visual effects supervisor—sharing duties with Dennis Muren and John Knoll—on Stor Wors Episode 1: The Phantom Menace.

But that wasn't all. Squires had the enviable task of creating nearly all of Episode

> I's victual environments. His portion of the effects amounted to a whopping 600 shots, far greater than the average ILM effects project at that time. Squires' team re-imagined the arid

squalor of Tatooine and devised the baroque landscapes of Naboo's royal city. Theed, including the hangar housing the Naboo space force and the throne room of the Queen's palace. They accomplished these tasks primarily using traditional miniatures and digital matte paintings. That, however, turned out to be the easy part.

> The Set That Wasn't There

howhere was Squires'
task more challeng
ing than in the climactic lightsaber
duel in the palace's
massive generator
room, where Lucas
shot on even less set
than usual. On screen, the
unvironment appears to consist
of a vast chamber seemingly hun-

dreds of feet high filled with gigantic vertical transparisteel cylinders measuring 24 feet across, connected by an energy conidor to another room where a teardrop-shaped walkway spans a steel chasm that descends for miles. All that was really on stage were a few small set pieces where actors.

Ewan McGregor (Obi-Wan Kenobi) and Liam Neeson (Qui-Gon Jinn) dueled with martial artist Ray Park (Darth Maul).

The energy corridor where Obi-Wan gets caught was a set 15 feet high, which was contiguous with the walkway room," Squires remembers. The first room had two consoles and some of the floor that went around it. The other room had a piece of the walkway, maybe 20 feet long by 8 feet wide, and part of the ring around that, which was surrounded by blue so we could add the chasm around it. And that was it. Ultimately we had to create a huge environment 600 feet across, but very little of it was actually there."

Shooting the lightsaber duel on bits and pieces of set against bluescreen created a whole new set of challenges. "For example," Squires says, "when Obi-Wan and Our-Gon leap across the chasm to the walkway, the top of Liam's head wrent out of frame, so we had to animate his head back in. In the shot where Darth Maul leaps and spins in the air, he actually flew into a blue landing pad, so we had to lose his legs at the impact point, which meant we switched over to CG legs while he was in midair until he landed."

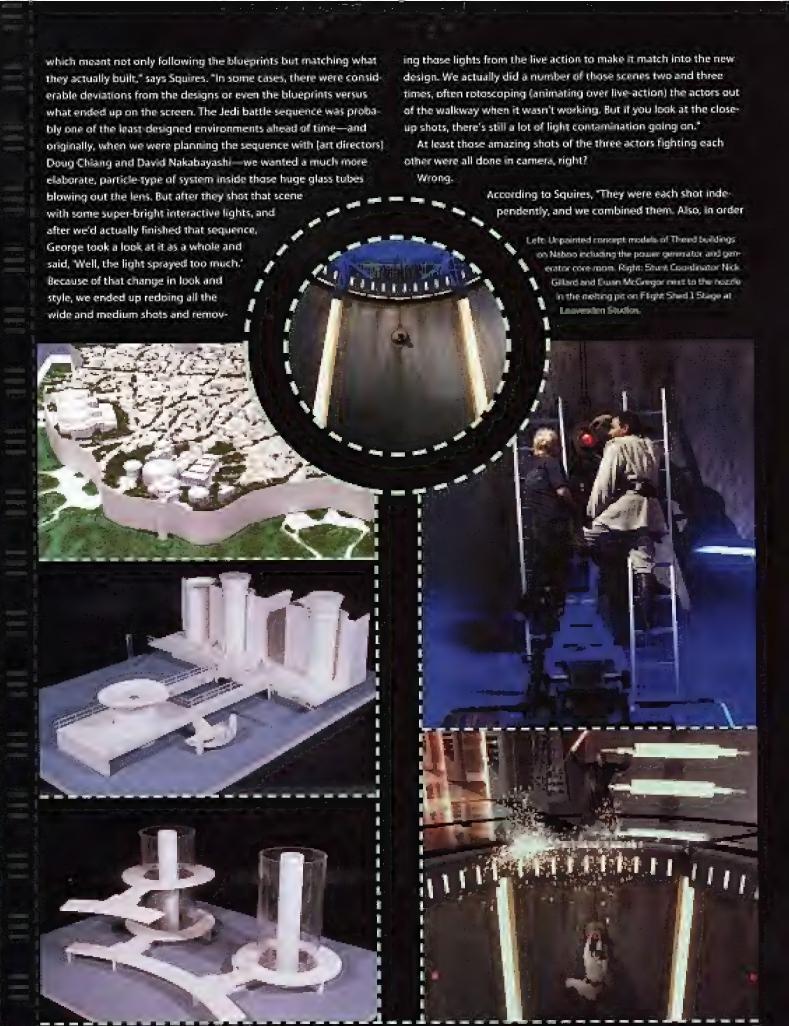
Then there's that shot in which Obi-Wan falls into the chasm—except these was no chasm to fall into on the actual set. "When they shot that, there was a tiny mound with blue cloth hanging underneath," Squires says. "So Ewan was hanging off this little set piece that wasn't deep enough for his whole body to hang stretched out, so the rest of his body was in a weird position, which meant we had to straighten him out digitally. Everything beyond twan was all painted or computer generated including that bright light inside the core that he's hanging right next to. That meant that the interactive lighting that would be coming from that light if it were real was not happening in the live-action shot, so we had to animate the highlights on the edge of Ewan's body to

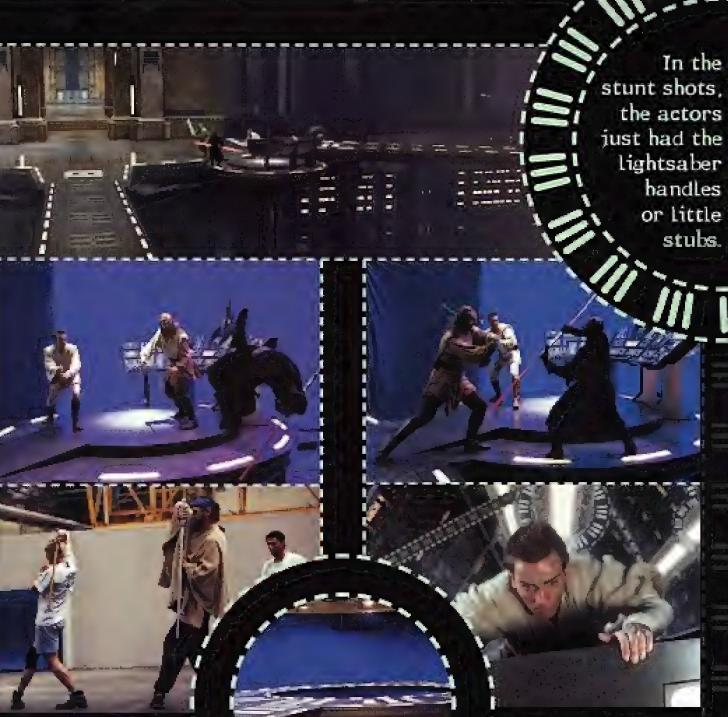
Marial Effects Supervisors Scott Squires John Read, and Comise Misser.

match the light we added in the CG chasm. Although there were a number of scenes where we had to go in and basically animate a highlight on the actors to match to the real set environment, this was one of the trickier sequences."

Digital Do Overs

There were further complications once shooting was over. "Most of the sets we worked on—the Queen's palace and courtyard, the hangar sequence, the hallways, the generator room—were built with just; a little bit of headroom up above.





Left Center: Darth Maul leaps backward
off the control bay, followed closely by
Obi-Wan Kenobi and Our Gon Jinn, as they
continue their light in the Theed Power
Generator Pit on B Stage at Leavenden
Stadies, Lower Left: Stant Coordinator Nick
Gillard, Liam Neesen, and Assistant Stort
Coordinator Andreas Petrides rehearse a light sequence
white at Leavendern Studies.

to make the fight more dynamic, we moved the actors tighter together to make their connections more obvious, like when Barth Maul kicks Obi-Wan a couple of times in the face. Well, they didn't actually connect, and that was evident in the shot, so we had to split Ewan out from his set, push him over, and do some paintwork shadowing on his face to create the impact of the foot. A handful of shots were done with stunt doubles, so we had to do face replacements. There are also a number of cases where they had trampo-

lines or springboards or wires, so those all had to be removed after the fact as well."

Painting with Light

Ironically, the lightsabers, including Darth Maul's keen double-bladed weapon, nearly wrought more havoc on the digital backgrounds

than they did on the characters. "There were painted aluminum tubes sticking out of the lightsabers, and we'd use those as guides to rotoscope the entire motion-blurred action, just like on the originals, to give a little bit of flicker and some slight shimmer to the edges, and the glow," Squires says. "However, we ran into problems with aluminum tubes once the actors got into their lightsaber battles toward the end of the production. The guys, especially Ewan and flay, would end up hitting their weapons so forcefully that the aluminum tubes would bend! That meant that

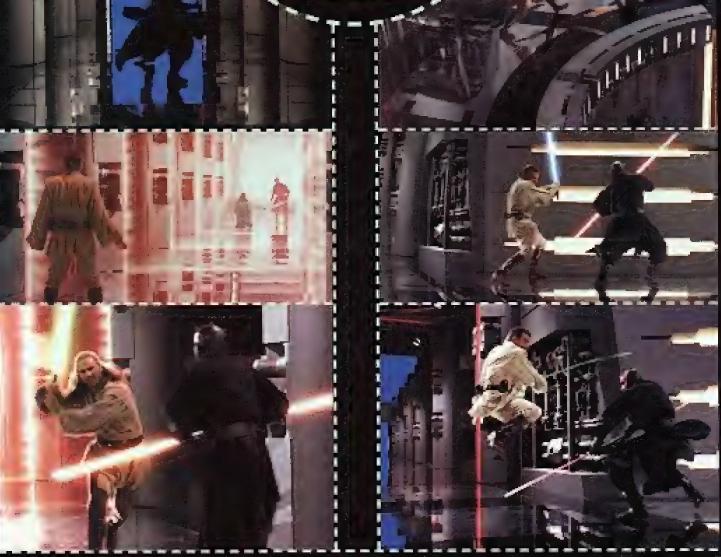
part of the actual prop was sticking out beyond the lightsaber beam and possibly even covering some of the set. So we had to paint the bent parts out; otherwise we'd end up either with a bent lightsaber—which would look a little bit odd—or we'd have a straight, glowing lightsaber with this little metal thing sticking out of its side, which we didn't think would look good. Also, in the stunt shots, the actors just had the lightsaber handles or little stubs, which meant we'd have to guesstimate where the

beams were and what their length was.

Sometimes we had to kick shots back to the Roto department and say, 'Well, it's looking a little long there...."

The result was one of the best action sequences in any Star Wars film, precisely because it was so acrobatic, which made the challenges for Squires' team so immense—especially when it came to creating backgrounds that didn't upstage the drama. "We had to make the environment real enough that it wouldn't draw your attention away from that," Squires says. "We were concerned because of the CG floor, so we had to add reflections of the actors. Then we'd break up the reflection pattern so it wasn't just a smooth reflection—it actually had scuff marks just like the real sets."

Qui-Gon Jitm and Barth Mau fight down the Theed Power Generator energy beam hallway, as a senios of deadly rays go on and off every minute as su. After Carth Maul has killed Chi-Gon Jim. the Dark Lord continues his light with the young Jedi Obi-Wan Kenobi at the end of the energy beam hallway on Flight Shed L. Stage at Leavesden Studios.





We had
to make the
environment
real enough
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drama].

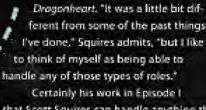




Bottom Right: In the hungar room, Sturit, Coordinator Nick Gillard helps Ewan McGreyor run through a droid hight sequence, while First Assistant Director (2nd Unit) Nick Hackstell-Smith looks on.

Aftermath

The painstaking diligence of Squires' team set a new standard of excellence, creating a lightsaber duel amid a synthetic environment that was more than just pixel deep, forever expanding the ability of cinema to take the audience to undreamed of realms. Ironically, it was a bit off the beaten path for Squires, who normally supervises animated characters like those in *The Mask* and



proves that Scott Squires can handle anything the imagination of George Lucas can throw at him.

REVISITING THE STAR WARS RADIO DRAMAS

"A long time ago, in a galaxy far, far away, there came a time of revolution, when Rebels united to challenge a tyrannical Empire. . . ."

-Opening narration, Star Wars radio dramas

you missed the 13-part radio series, you haven't heard the whole story," Brian Daley wrote in his introduction to the Stor Wors: National Public Radio Dramarization script. Indeed he was right, for the two hours comprising the original Stor Wors film were only a fraction of the total tale.

Nobody could have predicted the overwhelming response to Star Wars in 1977. The film soon drew a barrage of spin-off products; novels, comics, magazines, trading cards, and a radio drama based on the film for NPR.

Radio dramas once had been extremely popular. Drognet.

Supermon, The Lone Ranger, Gunsmoke, The Green Hornet, and many

Director John Medden (tell) with Producer Tom Voegeli.



other television shows of the 1950s and 1960s had their roots in radio, as did many soap operas. Thus, when Lucasfilm adapted Star Wars to radio—a film that owed much to 1930s serials such as Flesh Gordon and Buck Rogers—it was a natural fit.

Lucasfilm chose Brian Daley to script the Star Wors radio drama. His The Doomfarers of Coramonde (1977) and its 1979 sequel The Star Followers of Coramonde were already science-fiction hits. Daley was no stranger to Star Wors, having written a trilogy of novels about Han Solo for Del Rey Books from 1979 to 1980. Daley would go on to pena Star Wors audio-tale for Buena Vista Records entitled Rebel Mission to Ord Mantell, as well as the story to Dark Horse Comics' Droids oneshot The Protocol Offensive, which was scripted by Anthony Darriels and Ryder Windham after Daley's death in 1996.

Recorded in Los Angeles in 1980, the Star Wars radio drama was a huge success, due in part to the added depth of Daley's additions. In Daley's hands, a five-second shot on film blossomed into a vital 15-minute sequence; some chapters consisted of entirely new material. "In expanding George Lucas' creation to 13 half-hour episodes," he wrote, "we who worked on the project got to revive 'lost scenes' from the screenplay and explore quirky corners of the story, in some ways, the dramatization was akin to Torn Stoppard's play Rosencrontz and Guildenstern Are Dead, which shows what was happening elsewhere during Shakespeare's Hamlet."

Those who tuned in learned of Leia's life on Alderaan and how she became custodian to the Death Star plans; they also learned of the droids' activities on the Tontive IV, Luke's adventures with Biggs and others on Tatooine, Han Solo's encounter with an enforcer for Jabba the Hutt named Big Bunji, Leia's violent interrogation at the hands of Darth Vader, and much more. As Daley explained, "There are some 27 minutes or so of dialogue in the course of the one-hour-and-fifty-minute movie; we had a running time of more than six hours."

The series was special to George Lucas. To make Stor Wors available to children unable to afford movie tickets, Lucas sold the radio serial to KUSC-FM (a public-radio affiliate at the University of Southern California, his aima mater) for one dollar. NPR was ecstatic, and word of the dramatization spread fast. When it spread to those on the set of The Empire Strikes Bock, Harrison Ford was quoted in Alan Arnold's Once Upon a Galaxy: A Journal of the Making of The

的。如此中心也是从这种有效的。如此中心的是从这种的现在分词的。 电电子电话系统

Empire Strikes Back as saying that "until something like this happens." you don't malize how possessive you've become about the character. you're playing."

Mark Hamili agreed, informing producer Gary Kurtz that he wanted to be involved. NPR was happy to have Hamill aboard and was doubly pleased when Anthony Daniels signed on. Also cast were Perry King as Han Solo, Ann Sachs as Princess Leia, Brock Peters as Darth Vader. Bernard Behrens as Obi-Wan Kenobi, Keene Curtis as Grand Moff Tarkin, and Stephen Elliott as Prestor Organa (Leia's father, now known. as Ball Organa). Ken Hiller narrated the series, aithough Daley had hoped for Orson Welles. Some of the more recognizable names belonged to the supporting cast: Adam Arkin of Worthern Exposure; Meshach Taylor of Designing Women; In Living Color's David Alan Grier, and character actors Jerry Hardin, known to X-Files fans as Deep Throat, and David Paymer, who won an Oscar nod as Billy Crystal's brother in Mr. Saturday Night.

Star Wars was the highest-rated drama in NPR's history. More than 750,000 listeners tuned in, and over 50,000 phone calls and letters poured in from listeners. NPR logged a 40 percent audience increase that year, with overall growth of drama listenership rising 135 percent. NPR executives attributed this growth entirely to Star Wars. Thus, it was no surprise when Daley was asked to adapt. The Empire Strikes Back.

Once again, Lucas sold the radio rights for a dollar, and the actors traveled to New York City to record. Nearly the entire cast of the first dramatization returned, joined by award-winning actor John Lithgow as Yoda. and The Last Tempration of Christ's Alan Rosenberg as Boba Fett, with Billy Dee Williams reprising his Lando Cahissian role from the film. This time. supporting players included Jay Sanders, Agnes of God author John Pielmele, Everybody Loves Raymond director Jerry Zaks, and even Daley himself as Han's stormtrooper guard on Goud City.

The 10-episode Empire radio drama debuted on Valentine's Day of 1983. Talks quickly began about adapting Return of the Jedi, but the pro-

Star Wars Radio Drama Casting

A New Hope:



Room, Peners



Secretary Reserves.



Receive Course



Adam Anna Supporting



Annersach Tours

The Empire Strikes Back





Alan Resemberg . Botsa Pett. Return of the Jedi:



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Jerry Zame Supporting





Dayed Barrets



Owner Challen Alb Fortuna



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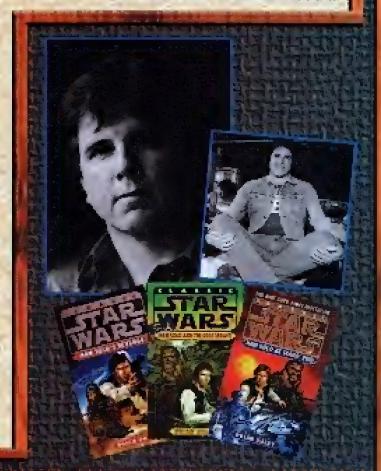
Ross West Supportant

iect fell apart due to NPR functing cuts, it would take more than a decade. to complete the trilogy. In 1996, HighBridge Audio answered fans' requests by reuniting the cast with director John Madden, producer form Voegeli, and casting coordinator Mary Lylah "Mel" Sahr, the trio behind. the first two series. Ballantine Books sweetened the deal by making all three scripts available in paperback and including material cut from the final recordings. Sadly, after completing most of the script for Regum of the Jedi: The Radio Orama, Brian Daley fell III with cancer, necessitating help from Star Wars novelist John Whitman in polishing the final product.

Anthony Daniels returned once more for the six part Jedi adaptation, but with neither Mark Hamill nor Billy Dee Williams available. newcomer Josh Fardon and future Ellen star Arye Gross assumed their roles. Also along for the ride: Ed Asner in a casting coup as Jabba the Mutt, Ed Begley Jr. taking on Boba Fett, David Birney as Anakin. Skywalker, Samantha Bennett as Arica (a.k.a. Mara Jade from the Star Wars novels), and David Dukes as Bib Fortuna. Other bit players included Lisa-Simpson-in-the-making Yeardley Smith as EV-9D9, and Ron West (3rd Rock From the Sun) in a supporting capacity.

Though shorter than the previous two installments. Return of the Andi: The Radio Drama was a great success. When all three shows were released on CD, actors from the first two suddenly began receiving. royalties again after many years. To the sorrow of all involved, however, the much-loved Brian Daley died only hours after recording on Jedi concluded. The cast had recorded goodbye messages, which were compiled to be sent to him at the hospital.

> Brian Daley, beloved author of the Han Solo novels, surete at three of the Star Wars Radio Oramas.



Recently, insider spoke with eight members of the radio drama casts. Read on as they recall their days in the studio, their appreciation for both Daley and Madden, and a few anecdotes along the way.

THE LIGHT SIDE ANY SACHS, A PRINCESS BY ANY OTHER NAME

Ann Sachs played Princess Leia in all three series, but these days she designs theaters instead of acting in them. As president and CEO of Sachs Morgan Studio, she and husband Roger Morgan (a Tony Award—winning theater designer) have redesigned New York City's Ford Center for the Performing Arts, the Pantages in Los Angeles, and other theaters throughout America. Sachs is grateful to be remembered as Leia after all these years and says that playing the role that made Carrie Fisher famous was surprisingly easy.

"I think our job was so simple," she says, "because acting on the radio returns you to a sort of primal love of performing. You kind of go back to your childlike self, and you just pretend. It's all the imagination, and there's nothing else, so it is such a joyful experience. It really takes you back to the primary reason you became an actor."

Sachs got the role of Leia largely due to her connection to director John Madden. "[John] had a substantial career at the BBC," she says. "and I did a number of radio plays with him. We both remarked about the purity of the form. It's totally up to your imagination, with nothing getting in its way." Sachs, in fact, names Madden as her favorite director in any medium, adding, "He is completely brilliant. I met John a few years before we did the first one. He was directing and teaching at Yale Graduate School, and I was there as a guest artist, playing.

Resalind in As You Like It. He was very flattering about my work, and I was so happy when I got a call a couple of years later."

Her first decision was not to tread familiar ground. "I talked to John about it, and I said, 'Listen, I think it would be a disaster if I tried to imitate Carrie Fisher because I'm not a mimic,' and he said, 'I want you to do this because you're you, and you have your voice and your talent and your impulses." To find her own voice, she pondered what it was that made Leia interesting. "What I realized, when I saw Star Wars on film, is that Carrie had a marvelous sort of bluntness about her, and that's what I tried to focus on with my reading—she was no-nonsense blunt and not easily wooed by Han. Given the storyline that marvelous Brian Daley had written for all of them, I just had to play it."

Stil, when Madden invited her back for *Return of the Jedl*, she was skeptical about the wisdom of accepting the job. "I said, 'John, you've got to be kidding...... I haven't done this for 15 years! I don't belong to the unions, I have a different career—I think you want my daughter!' And he said, "Ann, it's radio—it doesn't matter how old you are. It doesn't matter what you look like, it's the purity of voice."

As a performer who studied hard to learn her craft, Sachs says she has always been able to use her voice. This, she feels, helped her step back into the role of Leia as if little time had passed. "All these years later, when we did the final episode of the series, there I was, nearly 50 and able to sound as If I was in my early 20s. It was very gratifying."

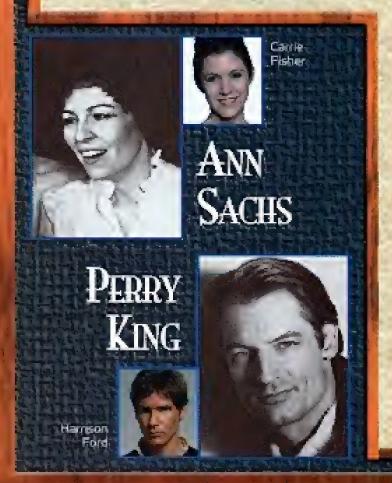
A particular thrill for Sachs was working opposite Perry King, with whom she spent the majority of her acting time. "Perry is a dream," says Sachs. "I'd never worked with him before, and we were delighted that we did all three of the segments together. It was nothing but fun. We would try stuff together and then we'd get ideas and say, 'Oh, oh, oh, John, can we try this?' We were always building on each other's energy. It was so much fun. I would work with him again in a second in a radio capacity."

PERRY KING, GOING SOLO

Veteran actor Perry King, best known for his TV work on Riptide, Melrose Place, and Tirans, looks back on his radio days with great fondness. What fans might not know is that he read for the film role of Han before playing him on radio. "I auditioned with Charles Martin Smith [of American Graffit! fame, and now a director], who also wasn't in the film," King recalls.

King insists he wasn't upset when Harrison Ford got the role. "You lose parts all the time. Everybody does, even if you're Harrison, so you never let that worry you. Everyone gets their piece of the action. I've had plenty of work in my life, so it was never anything I minded a bit." In fact, he has nothing but praise for Ford: "I couldn't begin to compete with him! I can't imagine anyone doing better than him. But I was grateful that, for whatever reason, he wasn't in the radio show, so I got a chance to do it after all."

Twenty-five years later, one memory that particularly resonates is meeting George Lucas. "It was during the initial [movie] auditions—and this was before he made the first film, so nobody knew anything about It—I remember specifically he said he was



making a movie for children, for kids. He said, 'Kids of any age, it. could be 60 years old, but it's going to be a kids' movie.' I remember being really fascinated by the idea; a kids' movie for kids of any age. If you were still thinking like a kid when you were 60. years old, you were going to like Star Wars. And he told me that before he ever shot a foot of film."

Like Sachs, King purposely tried not to emulate his screen counterpart. "Harrison was so good in the part," he says. "I knew that I couldn't begin to compete with him, and I certainly didn't want to do a secondrate imitation of him. So I figured the best thing was just to do my version of it and let that stand . . . do the best job I could do at my take on Han Solo, as if I'd never seen his performance."

King says the actors were instructed simply to do the best they could within that framework and to enjoy doing it. 'That's what I remember

strange. I knew a number of the other actors who were involved: Perry King and I were acquainted, and Ed Asner and I had worked together. several times through L.A. Theater Works."

Though a newcomer, Gross never felt unwelcome in the studio, "it, was very much like, 'Welcome to the family.' Anthorry Daniels was tremendously warm and gracious, and extraordinarily helpful since he knows the stories and the scenes and the motives so well." He adds. "You really had this sense that they appreciated your pitching in. It was quite nice, and I had a great time."

Like Sachs and King, Gross tried to find his own voice for Lando rather than mimicking what had already been done. However, he acknowledges infusing his portrayal with "the kind of strength and swagger" he remembered Williams bringing to his performance. T don't think I even had time to watch Billy's performance as Lando,"

"You're in a studio, you're standing in front of a mike . . . and you have to create the world with your voice." -Arve Gross

about all three of them—it was the most fun you could possibly imagine. Acting isn't always fun to do, for lots of reasons, it can be difficult, frustrating, demanding, and it can also be filled with a lot of pressure. In this case, in all three of those shows, it was just sheer joy to do them."

When Jedi was green-lighted years later, King marveled at the chance to see all his old friends once more. "It was like Rip Van Winkle," he laughs. "We were all the same people, but we all looked as if ... well, John Modden and Ann Sachs, all of us, we all looked like we'd had a terrible weekend!"

What he remembers most about the third installment, though, is: saying goodbye to Brian Caley, with whom he'd been quite close. "More than anybody, I came away with a lasting friendship with him, and I was so saddened by his death, but at the same time I was thrilled that he knew we were doing it right as he was going. Like September 11, there's always some good quality to something bad, and it was a beautiful thing that Brian knew we were thinking of him and talking to him at the very end of his life. I know it helped him with his leaving. He was at peace, much more so than he would have been."

ARYTE GROSS, OLD SMOOTHIE

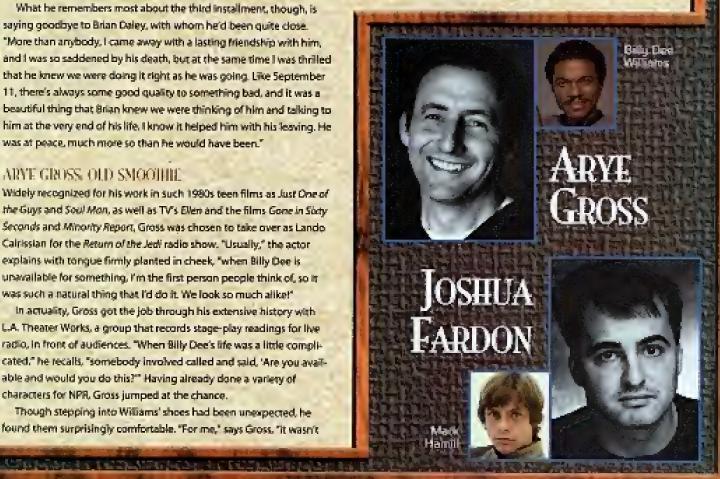
Widely recognized for his work in such 1980s teen films as Just One of the Guys and Soul Man, as well as TV's Ellen and the films Gone in Skdy Seconds and Minority Report, Gross was chosen to take over as Lando. Calrissian for the Return of the Jedi radio show. "Usually." the actor. explains with tongue firmly planted in cheek, "when Billy Dee is unavailable for something, I'm the first person people think of, so it was such a natural thing that I'd do it. We look so much alike!"

In actuality, Gross got the job through his extensive history with L.A. Theater Works, a group that records stage-play readings for live radio, in front of audiences. "When Billy Dee's life was a little complicated," he recalls, "somebody involved called and said, 'Are you available and would you do this?" Having already done a variety of characters for NPR, Gross jumped at the chance.

Though stepping into Williams' shoes had been unexpected, he found them surprisingly comfortable. "For me," says Gross, "it wasn't

says Gross. "I just had to imagine what he felt like. I'd seen them when the movies had come out-it must have been 14 or 15 years beforeand I didn't really want to look at them because I didn't want to try to duplicate what he was doing."

These days, Gross is hard at work producing Literary Stages Los Angeles with partners Cedering Fox, Don Boughton, Stages Theatre Center, and MarVista Entertainment. Held regularly at L.A.'s Cafe Des. Artistes, the program features "an evening of gastronomic delights and delectable literary readings offered by authors and actors of



note." Hundreds of actors have done readings for the production, including James Cromwell, Nichelle Nichols, Brendan Fraser, Andrew McCarthy, Minnie Driver, and others.

Gross courns his Star Wavs work as some of the most rewarding he's done. Despite a long career in film and TV, he enjoys radio and stage work the most. His approach to each medium varies greatly. "Sometimes you work with oils," he explains, "sometimes you work with watercolors, and you work in a different way. With radio, it requires greater visualization. You're in a studio, you're standing in front of a mike, the pages are sitting there in front of you, and you have to create the world with your voice."

JOSHUA FARDON, YOUNG JEDI KNIGHT

Also new to Return of the Jedi was young stage actor Joshua Fardon. Among his prior credits: Sybille Pearson's Unfinished Staries, in which he acted opposite The Ewok Adventure actress Florinula Flanagan; and The Yellow Boot, David P. Saar's tale of his eight-year-old son Benjamin, a hemophiliac who contracted HIV from blood transfusions. Fardon has done some screen work in recent years, including Conspiracy Theory, Volcano, The West Wing, and Star Kid, as well as the Star Trek: Voyager video game Elite Force.

Like Gross, Fardon felt very welcome on the set, despite assuming the role of Luke from Mark Hamill. I felt so privileged just to be there," he remembers, "and I was so amazed by the whole experience. Perry King and Ann Sachs were really nice—I mean, they were the nicest people in the world—so I never felt like an outsider. And Anthony Daniels—it still freaks me out that I worked with him."

PAUL HECHT

EDWARD
ASNER

LIJABBA the Hurs

Fardon's reaction to Daniels, in fact, took on an element of hero worship, the actor recalls with a laugh. "I got there that morning and was introduced to him, and they had me put on cams and headphones, and he was standing in another booth. We started doing this scene together, and I thought. "Oh my gosh, this is such a freakout for me!" I asked him to go to lunch with me, and he did, but I never got over it—I was like, "But you're..., you're.... Threepio!" So it was really cool."

As a child and self-described Star Wars fan, Fardon repeatedly watched the first film in his hometown of Knowlike, Tennessee—he even stood in fine for three hours on the day it opened. "When I went in for the audition," says Fardon, "John Madden asked me if I was familiar with the movies, and I was like, "Yeah, I've seen them like 12 times!" Hamili had so defined the role of Luke Skywalker, he says, that it was "really weird" to be given so iconic a character to portray.

He had not, however, heard the first two radio shows. "I was aware of them," he clarifies, "but had not listened to them. I did as soon as I found out I got the job, though," Hearing Hamili's performance was a bit intimidating. "I was sent the other programs in the mail, and I thought, 'Wow, he's really, really good at this!"

What's more, Fardon had never done radio before, except for a small appearance on a BBC broadcast of ANIVS Corsor. "So," the actor says, "when I got there for the first day of work, I didn't know what to do. I had this picture of everyone sitting around with cups of coffee, and you'd just sit there and talk into a microphone. It was very different from that—it was extremely different from that actually, and it makes me kind of sad that radio drama is no longer as big as it once was. Once you get the hang of it—and this was, for me, an intensive crash course of a week—it's amazing."

While other actors in the cast avoided mimicking their onscreen counterparts, Fordon's portrayal of Luke was similar to Hamil's—something not even Fardon expected. "What they did with my voice, when I heard it played back, is put a lot of treble in it. They brought out as much youth as there was in it. So I feel like, yes, I somewhat sounded like Mark Hamill in some regards, but at the same time there was never any pressure on me like. "Oh, no, no, that's not how Mark would sound." Instead, he says, director John Madden would often ask, "Josh, how are you going to be Luke?" Thus, he was somewhat surprised to find out later that his voice had been aftered.

Still, like his castmates, Fardon was extremely impressed with Madden, who helped him turn in the best performance he could. "I was so happy to see that John has gone on to be such a success, because I was extremely impressed with how well he did. He quickly, and under the gun time-wise, accomplished an enormous amount in a very small amount of time and of extremely high quality." Madden, of course, has since earned fame as the director of Mrs. Brown, Shakespears in Love, and Captain Corell's Mandolin.

Fardon again voiced Luke for Disney's book-and-record adaptations of the classic trilogy. "Perry and Brock did the voices for those as well," Fardon says, "and also Anthony. I just got a phone call saying. "Would you be interested in doing this?" I said. "Of course." The experience of recording the tapes, however, was very different, as the actors did not get to work together. "We would just come in and do our lines and there was no give-and-take, acting-wise. You just plug in a line. The way those records are set up, it's like, 'The narrator, the narrator, the narrator, the narrator, one line, the narrator, the narrator,' so there was no need for us to be together for that anyway."

THE DARK SIDE

Fardon spent much of his time acting alongside Paul Hecht, who played the Emperor in all three dramatizations and is most recognized for his roles on Kate & Alile. As the World Turns, and Ali My Children. Fardon describes the middle-aged thespian with admiration: "He was great! He has such an amazing voice! He was just this guy in a sweater, and all of a sudden we were doing the thing where Palpatine is firing

plays Kroll's father. Hecht can also be heard in a variety of productions for the Recorded Books website.

Radio, though, remains his first love. "I'm one of those actors," he says, "who just loves radio. In fact, I started in radio." As a staff announcer at the Canadian Broadcasting Corporation, he prides himself at having been "slightly senior to Peter Jennings in those days." Healt performed dozens of shows for the legendary Hi Brown, who directed many radio programs in the 1930s and 1940s and is still working for NPR today. "He wants me to do Woodrow Wilson for him, and I also do Selected Shorts for NPR, a series in which actors read stories to a rapt audience."

Though his Star Wars memories may be spotty, Hecht does recall enjoying it very much. "It was just one of those lavely experiences."

"I blew myself up in bullfrog fashion each time I spoke." —Edward Asner

these bolts of lightning, and literally, I was on the ground, screaming, while John Madden was mime-throwing bolts of lightning at me. And every time he did it, I would scream louder, while Paul Hecht was doing his routine. You'd be surprised how physical a lot of it was and how much we really had to act all of this stuff out!"

Hecht's memories of his Star Wars radio days are sketchy, having faded over time. "I can't remember that far back," he laments, able only to recall the third installment. "I was reminded of it when my agent called and said, 'Paul, do you remember when you did a voice for Star Wars for radio?' And as one does as an actor. I zoomed back to a kind of ancient, dusty, black-curtained booth where I said a line or two for a fraction of what I normally work for because it was NPR, So I said, 'Yeah, I think so.' And he said, 'Well, they're doing another one, and they want you to do it.' And I said, 'Great, I'll go back to one of those dusty corners of the world where we speak into microphones!"

Though he has never met lan McDiarmid, Hecht says he feels "very close" to him after thrice playing the character McDiarmid refined onscreen following Clive Revill's depiction in Empire. "He's a wonderful, wonderful actor," Hecht says. "I wouldn't say I imitated (him), but certainly I was seriously influenced, in the way that, say, a jazz musician could be influenced by somebody else's performance on the same instrument."

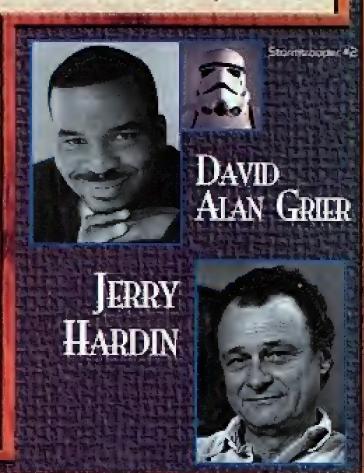
Hecht says he "loved" playing the Emperor and is heartened that Palpatine's involvement in the prequels could some day reopen old doors for him. "My kids told me about that," he says, "and my heart started to beat because I thought, "Qooh, they could call me back—wouldn't that be nice!" He counts himself "a big Stor Wors fan," as are his nine- and 11-year-old sons, who listen to the radio dramas often on CD and are proud of their actor-father. "Certain jobs one lusts after because one knows one's position in one's kids eyes is going to zoom up, and that was certainly one of them for me."

Hecht's most recent work, in Shownime's Last Call, starring Jeremy Irons, Neve Campbell, and Sissy Spacek, chronicles the life of F. Scott Fitzgerald, based on the memoirs of his secretary, Frances Kroll. He

where ... well, usually if something goes wrong it's a good story, but nothing went wrong here, it was one of those harmonious times with a wonderful director, in a studio with terrific people. I remember it as one of these heaverdy experiences that occur not often in a freelance actor's life."

FIDWARD ASSERTING MIGHTY FARRA

When NPR was given the go-ahead to record Return of the Jedi: The Radio Drama, fans were abuzz with excitement, but few aspects of the production caused as much buzz as the casting of television icon Ed



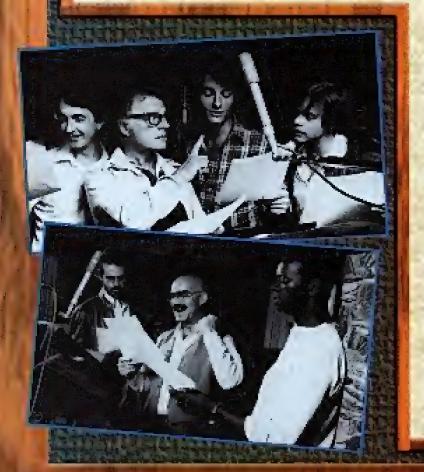
Asner, whose amazing acting abilities allowed him to do Jabba's voice without the need for electronic enhancements. So mesmerized were his castmates that whenever he worked the studio would be jampacked with people anxious to watch him perform—whether they were working that day or not.

One would be hard-pressed not to recognize Asner, who has racked up hundreds of film and television appearances throughout his career. Immortalized by The Mary Tyler Moore Show and his own spinoff series, Lou Grant, Asner has become one of America's most respected actors. As such, the idea of his voicing a giant slug in space is more than a little amusing.

Asner looks back on the role with a good deal of humor, claiming it was "his beauty" that first attracted him to the role of Jabba. When asked to elaborate on Ann Sachs' comment that he physically acted like Jabba while reading lines, Asner explains that "I blew myself up in bullfrog fashion each time I spoke," adding, "man, you can really get stretch marks." With regard to how he approached the role, he answers with a straight face, "I wanted to emulate the movie-Jabba as closely as possible, so I gained 5,000 pounds. Didn't do much for my love life, though."

Taking himself more seriously, Asner remarks that the atmosphere on the recording set was excellent and that everyone treated him "like an artist." Tongue-in-cheek, he adds, "John and Brian are now in my will."

Top: Anthony (Jeniels (C-3PO), Bernard Behrens (Ben Kenobi), Perny Keng (Hen Solo), and Mysk Hamil (Luke Sky valker). (Joston: David Cennon (Moth), Keene Cums (Grand Mott Tarken) and Brock Peners (Darth Veder)



Like Hecht and others in the cast, Asner has a radio background and greatly enjoys that medium. "I love radio," he says, having done a good deal of it in high school. "It's totally distinct from all other forms of media. I wish there was much more of it to do." He also counts himself a Star Wars fan and says that were NPR to record radio dramatizations of the prequel trilogy, he would "leap at the chance to do young Jabba."

Doing justice to Star Wars in a medium that precludes visuals or electronic aids, he admits, was not easy. To that end, he "kept try-ling to achieve it all with my sweet voice, which ain't nothing where electronic effects are handy." As he looks back on his Star Wars radio days, he takes with him three things: "A strained voice, a realization that anyone could have done it, and great pleasure at having been chosen."

AND ON THE SIDELINES DAVID ALAN GIBER, TAKING THE GALAXY BY STORM

David Alan Grier needs no introduction to anyone who watched television or movies in the 1990s. A hilarlous cornedian, he cracked up audiences in Arnazon Women on the Moon, I'm Gonna Ger You Sucka, Jumanji, and In Living Color, and more recently as the star of DAG and host of Comedy Central's Premium Bland. To Star Wars fans, Grier will forever be immortalized as Stormtrooper #2.

Grier's brief radio days are still a source of pride for him. "As an actor," he says, "I rarely ever get to perform for radio. The whole process was archaic, but it was really fun to do. And I knew then that it would be the only time I was going to be able to do a radio drama because people just don't do them arrymore. They do play readings, but this was old-style. It was state-of-the-art—they even had sound effects. They were doing a complete production."

Grier's casting in the first two installments is not surprising, as director John Madden was his directing teacher at the Yale School of Orama. 'I had come out to Los Angeles for the summer," the actor recalls, 'and John told me—he was a really great teacher, and he taught us Shakespeare—he was doing a radio version of Star Wars and sald, 'Give me your number—you can do extra work, small parts, whatever." Of course, Grier—still just a student—jumped at the chance. 'It was like \$700 a day, and I may have worked three or four days, and that financed my entire summer! My work-study at Yale was like, \$25 a week, so this was h-u-g-el'

Grier describes the experience of recording lines at a studio on Beverly Boulevard as being "so much fun," adding with a chuckle, "I played Stormtrooper #2, and they would take filters and all these weird sound effects and muffle my voice, and I'd say lines like (in a deep tone.) "Stop! Who goes there? In the name of the—!"I don't know, what was it called? The Federation? The Empire!"

When he first heard NPR's plans for the radio shows, Grier admits the idea made no sense to him. "I thought, "Why would they do a radio version of Star Wars? Who cares?" But then it became really, really popular." He attributes the shows' success to Madden, emphasizing again how truly falented he considers the British director. Grier also has high praise for Mark Hamill, with whom he developed a friendship.

"Mark invited me out to his house." Grier says, "and this was the first time I'd ever gone to a big Hollywood house. I hadn't even graduated—it was after my second year—and for me, this was a great way to make some money during the summer. So Mark had this weenie roast at his house, and he had this one room that was filled. with Star Wars stuff. He got every game, every paster, everything that was related to the movie." Not much of a collector, Grier laughs. at the memory. 'I thought, 'This guy's a weirdo! Why would you want all that?" But he was really cool, and we stayed in touch."

After graduating from Yale, Grier received a Tony nomination as Jackie Robinson in the Broadway musical The First, then returned to NPR to record Empire. "I'd lost," he recalls, referring to the Tony nod. "and I remember Mark Hamili had gone out and gotten one of these mack-up newspapers printed up that said something like, 'Grier, Wins Tony?"

IERRY HARDIN, OFFICERS AND GENTLEMEN

What do Lyndon B. Johnson, Mark Twain, and Deep Throat have incommon? They've all been played by the same actor in sci-fi settings. (The Twillight Zone, Star Trek: The Next Generation, and The X-Files, respectively). Jerry Hardin, veteran character actor of nearly fifty. years, is one of those actors you see everywhere. He's been in movies—Cujo, Big Trouble in Little China, and Ghosts of Mississippi and on television—on LA. Law and Melrose Place. Chances are you've seen him somewhere.

Those who tuned in to NPR's first Star Wars radio drama have heard. him as well. Cast as an extra, Hardin portrayed a variety of "rocket-ship." pilots and captains and officers, giving directions to rocket ships as Lieutenant or Captain So-and-So." Playing them, he says, involved "barking out commands to various and sundry underlings, adding to the confusion and the excitement of the combat."

Prior to Star Wars, Hardin had done little in the way of radio acting. "If it wasn't the first time," he recalls, "It was awfully close to the first." What drew NPA to him, he says, was the high number of sciril roles. he'd done during his career, including roles in Alfred Hitchcock Presents. The Twilight Zone, and The Incredible Hulk. It just began doing science. fiction," Hardin says, "The fantasy of it is delightful, the most difficult aspect is when you get on something like Star Trek and there's all of this gebbledy-gook about machinery that makes it really tough to remember. You know, 'What does this knob do?"

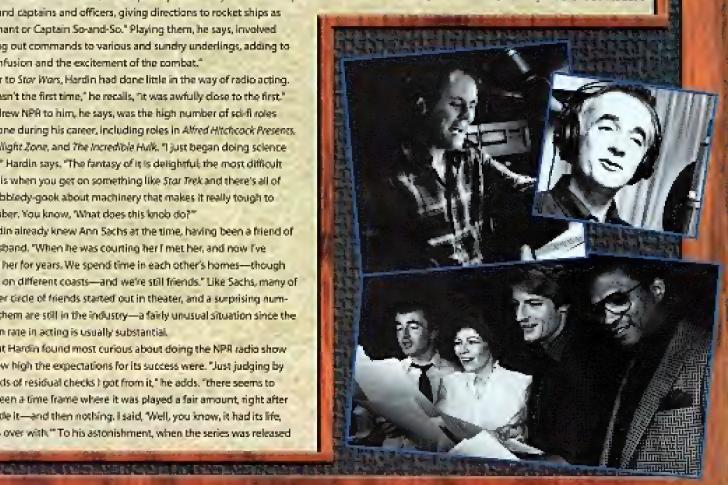
Hardin already knew Ann Sachs at the time, having been a friend of her husband. "When he was counting her I met her, and now I've known her for years. We spend time in each other's homes—though we live on different coasts—and we're still friends." Like Sachs, many of his inner circle of friends started out in theater, and a surprising number of them are still in the industry—a fairly unusual situation since the antrition rare in acting is usually substantial.

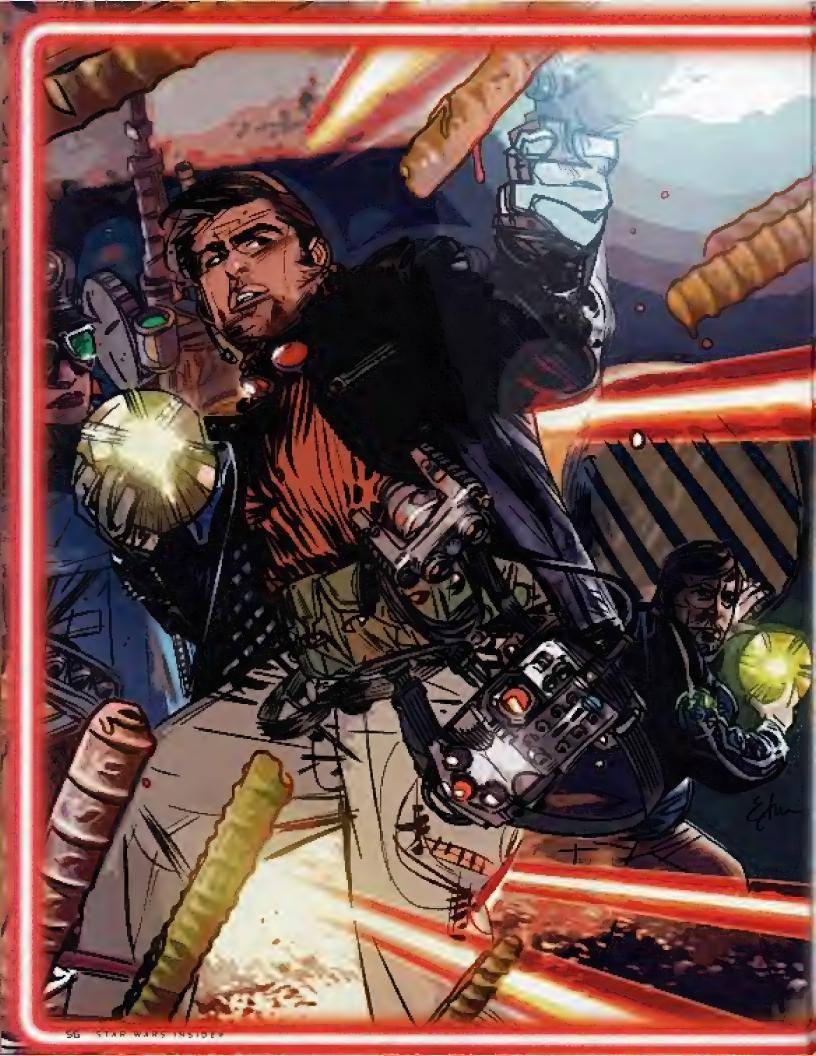
What Hardin found most curious about doing the NPR radio show was how high the expectations for its success were. "Just judging by the kinds of residual checks I got from it." he adds, "there seems to have been a time frame where it was played a fair amount, right after we made it—and then nothing. I said, Well, you know, it had its life, and It's over with." To his astonishment, when the series was released on CD years later, the checks started pouring in once more. There was this whole new life, and I thought, Well, son-of-a-gun, that's extraordimary. People are going back to radio!"

Since Star Wars, Hardin has done a number of radio projects, though he says film and television work remain far more consistent. "We have an organization here that does play scripts for radio, and I've done two or three. They do live performances for subscription. audiences, and we get full houses. I also did a Broadway show a year and a half ago now, a revival of Rainmaker. Within six or eight months after we came down to Broadway, they asked us to record it for radio." Hardin has also worked with fellow actor and close friend. John de Lancie, whose popular Alien Volces series features readings. of The Invisible Man, War of the Worlds, and other classics.

Working on NPR's Star Wars radio drama, Hardin developed a great appreciation for those who make a career recording radio plays, something he admits he wouldn't want to do. Radio, he says, is "al whole different medium" from television. "I find it a struggle because my instinct is to move around and worry about where I am and what, I'm doing—and, of course, that doesn't work overly well with a microphone, and the audience doesn't know what the hell you're doing anyway." Still, he has only fond memories of, as Daley wrote in his introduction, "the places and times where Luke's adventures all began." and George Lucas' magic resides." 🔱

Top: John Lithgran (Yoda)/Anthony Daniels [0/3PO], Bottom, Anthony Daniels, Ann Stichs (Princess Leis), Perry King (Han Solo) and Bitty Oge Williams. (Lando Calrissian) recording The Engline Stokes Back





The Clone Wars LEAGUE OF By Aaron Allston

"In here to make your day a lucky one," Joram said.

The head he addressed had sharp, intelligent features surrounded by a neatly trimmed black beard and mustache. The man who owned it had the door to his quarters open only a few centimeters so Joram couldn't see the rest of his body.

The man said nothing. He glanced over Joram's shoulder to the landspeeder lane beyond, a city thoroughfare that was crowded with fastmoving speeders and slower delivery flats.

Joram repeated. "I'm here to make your day—"

The door slid fully open, revealing the man to be of Joram's aboveaverage height. He was as broad in the shoulder as Joram but more muscular. He wore close-fitting black garments that were completely out of style on this color-mad, comfort-conscious world. He selzed the collar of Joram's tunic and yanked.

Joram couldn't help but lean forward, but caught himself on the doorjamb with one hand. "—a lucky one," he concluded.

"Get in here."

"Countersign."

"I'm your mission commander, and I say get in here instantly,"

Joram grinned. "My blaster in your gut says I stay here until I hear the correct countersign."

The man looked down. A holdout blaster, small enough to be dwarfed by Joram's right hand, was indeed pressed into his stomach. "I am very proficient in the combat arts and I knew that was there," the man said. "I could have taken it from you at any time."

"Countersign." Joram held his smile. A red dot danced around on the chest and neck of the man he faced, but the fellow couldn't see it. If he tried to saize the blaster, he would die.

The man sighed, "You don't need luck when you're as well-placed as Lam,"

"Correct," Joram returned the blaster to the holster against the base of his spine,

"Now get in here.".

"And my panner?"

"Partner?"

"The one in the alley across the landspeeder lane. The one with the laser rifle pointed at your eye."

The man glared over Joram's shoulder. "Oh, him, I was wondering if you meant a second partner. Sure, have him over,"

Joram crooked two fingers over his shoulder and beckened.

Moments later, Mapper dodged traffic to cross the landspeeder lane and join them. He was a well-built man with dark hair, beard, and mustache that made his features seem brooding; he wore the lightweight, flowing garments common to this world of Tarhassan and carried an elongated case with the words "Pebdy Plumbing Supplies" stenciled on the side. The owner of the dwelling turned to lead Joram and Mapper inside.

The main living chamber was decorated in an even more mismatched.

and garish fashion than the spaceport had been. The room's goldbrown tikkiwood paneling clashed with the overstuffed red-andwhite-striped furniture that reminded Joram of overweight tourists at a beach resort. Two people were already there, a man and a woman arrayed upon and, in the woman's case, almost swallowed by the billowy furniture.

"All right, we're all here," their host said. "Let's get back to it. Our objective—"

"Maybe introductions first?" Joram said.

The man stood still for several moments, saying nothing, but his lips moved, it took Joram a moment to realize that he was counting to ten. "All right, all right," the man said. "I'm Cherek Tuhm." He cocked his head, looking at Joram as though waiting for a response.

Joram offered his hand, "Joram Kithe. And this is my partner, Mapper Gann."

Mapper gave the others a curt nod; he didn't speak. He seldom did, except to Joram. Mapper wasn't comfortable in most social situations. Only Joram and his superiors knew that Mapper was a clone trooper, one of the thousands of warriors bred to fight the Republic's wars. Mapper had belonged to a unit of enhanced clones, men with more personal initiative than most of their cohorts, injured in the mission where he'd met Joram, he'd been unable to rejoin his unit for several weeks, so his supervisors had assigned him to Joram as bodyguard and partner—in part so that Joram could continue evaluating the virtues of clone troopers. Now operating with a new name, Mapper was unused to living outside the regimented and homogenized society of his peers. At least he did a fair job of concealing his unease.

Cherek ignored Joram's hand. He gestured to the woman. "Tinlan-Hanther." She was of less-than-average height and slender, middleaged, with aristocratic features and intelligent hazel eyes. She wore expensive jade-green garments in the local style, plus a turban to match. She offered Joram and Mapper a brief smile and a nod.

Obviously wearying of the social niceties that were keeping him from his briefing. Cherek gestured dismissively at the last person present. "And Livintius Sazet. Can I stop wasting time now? I'm only the mission commander."

Uvinius was humanoid but not human. Also middle-aged, the Falleen wore his graying black hair long in a ponytail. His skin had a

of Tarhassan has recently declared itself for the Separatists, a surprise to the Republic.

greenish tinge to it, and his eyes, though human in configuration, had a reptilian algoriness to them. His features were broad, his forehead high. He wore local garments in blues that contrasted well with his skin tone. He gave Joram and Mapper a little smile. "You are correct, Cherek. You are only the mission commander. Now we'll vote to see whether or not you may proceed."

"That's not funny." Cherek flopped into one of the overstuffed chairs.

As he sank into it, it settled with a noise like an asthmatic bantha letting out a long breath. "You two, sit."

Joram did. Mapper set his riffe case against a bare section of wall and stood there.

Cherek shook his head a long moment, his manner that of a parent who has finally despaired of his children ever accomplishing anything in life, then leaned forward, making his chair wheeze again. "Here's the situation," he said. "As you know, this world of Tarhassan has recently declared itself for the Separatists, a surprise to the Republic."

Joram frowned. "Why didn't the Republic Intelligence team here warn us about their defection?" Every world within the Republic had an intelligence team, even if that team consisted of a pair of agents who spent most of their time watching broadcast entertainments.

"Aha!" Cherek said. His expression suggested that his children might not be irredeemable after all. "The intelligence team here disappeared six days before the government announced for the Separatists. Our goal is to find him."

"Him!" Tinian looked offended. The entire team here was just a him?"
Cherek nodded. "His name is Edbit Teeks. His partner retired a few months ago, and, things being so settled and tame here, intelligence disfirit get around to worrying about a replacement for several weeks. It was during those weeks that the Clone Wars began. At that point, allocation of resources became problematic."

"50," Joram asked, "what do we know about this Teeks" disappearance?"

Livintius shook his head. "No, no, no. That's not next."

"Not next?" Joram repeated.

"On the agenda." At Joram's blank stare, Uvintius continued, "I've drawn up a formal agenda for this meeting. Here," He reached behind his seat, causing the furniture to whulf and sigh, then leaned forward to hand Joram a printout.

Joram glanced over it. It began:

Republic Intelligence Meeting

Tarhassam, Quarters of Cherek Tuhrn

1. Gathering of Operatives

- a. Cherek Tuhm
- b. Tinian Hanther
- c. Livintius Sazet
- d. Joram Kithe

2. Prebriefing Synopsis

- a. Where We Are
- b. Why We're Here (Mission Objectives)

3. Getting to Know You

4. Formal Briefing

- Objective Summary
- b. Resources
- Break for Snacks (Optional)
- d. Presentation of Pre-Gathered Information

Joram read on and on. The agenda, printed in small text, filled the page.

"I apologize," Livintius said, "for not including the name of your partner on the agenda. I didn't know he'd be coming. You can be certain that the updated version will include it."

Joram cleared his throat. "I don't mean to criticize--"

"Don't feel at all bad about it, young man," Livintius said. "I'm always striving to improve my work. Take your best shot. The worst that can happen is that my next agenda will be even better."

"Yes, Well, I have no objection to the agenda as such. But let's say that you were nabbed by our counterparts in PlanSec, Tarhassan Planetary Security, shortly after you printed this. They'd know the rest of our names and where we were meeting. They'd be able to grab us up, too."

Livintius sat back, his brow furrowed, thinking hard. "Till be ... You're entirely correct. That would have been disastrous. Let's bring this up again when we get to "New Business."

"You're, um, new to intelligence, aren't you?"

Livintius brightened. "Which brings us right into Item Three, Getting to Know You. Yes, I am. As are we all."

Joram looked at the others, "How's that again?"

Timan smiled. "Well, not to put too fine a point on it, but our intelligence careers, and the creation of this temporary unit, are all results of your success on Pengalan. Yes, we know who you are and what you've done, Joram."

What Joram had done was accompany a military expedition to the world of Pengalan. That campaign to win the world back from the Separatists had failed, and Joram had been stranded there with a squadron of clone troopers. Joram, then an accountant from the Ministry of Finance, had worked with the troopers, and their combined skills had allowed a number of them to get off that world alive. "So, in running away successfully, i—"

"No, not that." She shook her head, and her voice took on a condescending tone, "Your success demonstrated the degree to which an operative from Finance could contribute to intelligence operations. Immediately after your report was evaluated, a subcommittee of the Republic Senate recommended that intelligence begin a pilot program to evaluate the suitability of experts from other government divisions."

Joram felt his heart sink. "So not one of you was in Intelligence prior to my mission on Pengalan."

"That's right," Cherek said. "Though the intensive training we've received, our personal competence, and pure intellect more than makes up for any deficits of experience."

"More than make up," Livintius said. "Subject-verb agreement, Charak."

"Yes, yes."

Joram decided that it might undermine the group's confidence if he were to cradle his head in his hands. Sobbing would probably make the situation even worse.

"So," he managed to choke out, "where are you all from, originally?"

"Ministry of Licenses and Permits," Cherek said. "But I've been training in hand-to-hand combat all my life. I've been the Ministry of Licenses and Permits hand-to-hand combat champion for eight consecutive years."

"I'm from the Department of Health," Tinian said, pride in her voice.
"Flora, I specialize in grains."

"I've held positions in both the Ministry of Public Information and the

Ministry of Education." Livintius said. "In truth, I've spent my entire adult life in the hallowed halls of education, and let me tell you, transferring to intelligence was just the opportunity I needed to couple practical experience with the cool perspective of academia."

"Your background we know," Tinian said. "And your partner!"

"Mapper's an ex-trooper," Joram said. "He's been on the front lines."

Cherek turned a cold look on Mapper. Joram supposed the man felt threatened by the presence of someone with actual, rather than tournament, combat experience. Mapper ignored him.

"Well," Cherek said, "I think we've accomplished Getting to Know You, Next?"

Livintius beamed. "Item Four, Formal Briefing. Sub-Item A. Objective Summary."

Cherek took over. "We know that Edbit Teeks was reported missing by his lover. Zazana Renkel, a local woman; her statement indicated that she saw him being grabbed off the lane in front of her quarters. A little research into her background reveals that she's a member of PlanSec. And since the Book says that an Intelligence operative should not get emotionally involved with locals, we can presume that Teeks believed he was working her without her knowledge when she was, in fact, aware of his true role and working him. Obviously, she arranged for his arrest."

Joram frowned. "If she had him grabbed, why file a report about his disappearance and leave a trail back to herself?"

"Ahai" Cherek said. "To establish her innocence in the face of further inquiry, of course. And she obviously fooled you. But not me. Now—where was !?"

"Arranged for his arrest." Tinian said. "Do keep up. Cherek."

"Right, right. So our task is to grab her and force her to tell us where he is. Once she's done that, we'll find it easier to reacquire him."

Livintius nodded sagely. "Rescue missions are much more efficacious when one knows where the object is being held."

Joram listened with half his attention. The other half struggled with the sense of doom that had descended on him, and with questions: Was it simple incompetence or some sort of secret effort to undermine the Republic's intelligence community that had led to the establishment of this team? And what crime had he, Joram, committed to be attached to it?



"No more new business?" Cherek asked.

The others all shook their heads, even Mapper. The trooper was finally in one of the chairs. He looked as though he were contemplating the heat-entropy death of the galaxy.

Joram was numb. His butt was numb from hours of sitting. His mind was numb from hours of adherence to parliamentary procedure.

Cherek heaved a happy sigh. "Final item, then. Setting up a time and place for our next meeting. I recommend reconvening here, immediately after we've grabbed Zazana Renkel."

When will that beil asked Livintius.

"We can't be sure," Cherek said. "The operation to grab her is pretty simple, but there are time-related variables."

Livintius' mouth turned down. "These minutes, which constitute a portion of our official report, would be better if we could indicate a precise time."

Cherek considered. "You're right. How about midnight, local time, or

Immediately after we return from grabbing the Renkel woman, whichever is later?"

Livinitus brightened again. "That'll work."

"Before we vote on that," Tinion said, "how about we set it for after we've internogated the Renkel woman? That way, we'll have set up the inclusion of her responses into the next set of trinutes."

"Ooh," Livintius sald. "Good idea."

"Let's make this march," Cherek said. "Incorporating Tinian's revision, all in tayor?"

"Wait," Tinian said, "no one seconded.",

Livintius raised his hand. "I second."

"All in favor?" Cherek repeated.

There were five ayes.

"Move to adjourn," Cherek said.

"Second." Tinian said.

"All in favor?"

There were five aves.

"Before we go," Cherek said, "everyone get into whatever you use for stealth-dress, hit the 'fresher, and visit the snack table again." He heaved himself upright, his chair sighing in relief, and headed toward one of the other rooms in the apartment, Tinian moved off toward another room, and Livintius materialized beside the snack table.

Joram looked at Mapper, "Killime."

"You kill me first."

"I'm senior, and I want you to kill me."

"Cherek's the mission commander. Let's both kill him."

"I second, All in favor?"

There were two ayes.







Joram decided that Tarhassan was a pretty world by night as well as by day. As he and his team cruised the skyways of the city of Nehass, he could see a horizon-to-horizon vista of lights and buildings. The Tarhassans were obviously fond of colorful fluminations: One neighborhood would have pole-suspended streetlights in green, another in orange-yellow; the business district had many buildings that rose to altitudes of sixty or eighty stories, their curved architectural elements and

They were skidding, turning the world beyond the windscreen into a whirl of lights. beveled corners subtly lit in blue.

In the dark, however, he couldn't see all the civic activities he'd glimpsed on his initial trip to Cherek's quarters—the construction of hardened gunnery bunkers, the drilling of infantry, the setup of watch-stations on tall buildings, all part of the planet's preparations for war.

In fact, he could enjoy only a portion of the night view, stuck as he was in the rear seat of the closed-top airspeeder. Cherek insisted on controlling the vehicle, and Livintius had shrieked "Gunnery soats" as soon as they approached the vehicle. Consequently, Livintius had some sort of right to sit in the front passenger seat, so Joram and Mapper were stuck in the back with Tinian.

Crammed in the back was more like it. The airspeeder was a compact model with powerful engines, but it had a passenger compartment ideally suited for two adults in front and shopping bags in back.

Joram said, "Where does this Benkel woman go?"

"Eh?" Cherek said.

"There's really not much room for a hostage back here. How big is the cargo compartment?"

"No cargo compartment," Cherek said. "We rented this one for speed."
"And style," Livintius added. "Intelligence agents should have style."
"Besides," Cherek said, "she's not a hostage. She's a prisoner of war."
"So where does the prisoner go?"

Cherek and Livintius looked at one another. "Across your laps?"

Cherek said.

"I don't think so," Jaram said.

"I'm the mission leader, and I say—"

"We'll vote on it, as usual. But there're three of us in the back, and we're the ones who'll have her across our laps, so I predict we'll all vote against." Joram got an immediate nod from Mapper, and, after a moment of consideration, a marching nod from Tinian. "See?"

Cherek sighed, versed. "All right. We'll put Tinian up here between me and Livintius. Then you can have the hostage—"

"Prisoner of war," Livintius corrected.

"—prisoner of war between you. That way everyone's equally uncomfortable. Ah, here we are."

Cherek pushed the controls forward and sent the airspeeder into a power dive. Jorans grabbed at the restraining straps. They held him in place but somehow let his stomach drift alarmingly within his body. The ground got bigger last, its landspeeders starting as distant toys but growing in seconds to fast-moving traffic.

Jorem looked over at Mapper; the trooper was holding on to his own straps with one hand and the seat back in front of him with the other, and Tinian was desperately holding on to him.

Then the world tilted again, and the landspeeders they were diving toward became landspeeders rushing straight at them. Joram felt the airspeeder shudder as its hull scraped the ground. They were skidding, turning the world beyond the windscreen into a whirl of lights that webbled and shook. Finally they were still.

"Good job," Livintius said, "Not far from a parking slot." The aging academic seemed calm, although his skin had become reddish, it now began to fade back to its normal hive.

They were on a landspeeder lane, parked at an incorrect angle a meter from the raised walkway on one side. On the other side was a residential building. Although a midget by Coruscant standards, it rose high enough to loom over surrounding residences, twenty stories at least, and had a marquee sign on the front that read "Liezder Towers." A moment later the words faded and were replaced by "Coruscant. Living at Tarhassan Rates."

"I'm going to throw up," Tinian said.

"Wait until we get back to my quarters," Cherek suggested. "Now, we have to—what's the sub-agenda, Livintius?"

"Item One, enter the building without being seen. Two, eliminate anyone who sees us. Does that mean we get to kill them?"

"If absolutely necessary."

Livintius offered a sigh of satisfaction. "Three, determine which quarters belong to Zazana Bankel. Four, proceed to that set of quarters. Five, enter those quarters. Six, determine whether Benkel is there. And now we branch. If she's there......"

"That's enough for now," Cherek said, "Let's start on the operational details. Entering without being detected."

"There she is," said Mapper,

"We could pretend to be comfink repairers," Tinian said. "We'll need to acquire service uniforms. We'd enter the labby and tell the security personnel that Renkel has reported a comfink outage."

"So he calls her on his comlink, and she denies it," Livintius said.

Cherek shook his head. "Back it up a step. Before that, we kill the power to the building so the comlink outage is plausible."

Tinian considered. 'Then we'd need to be power-grid repairers, wouldn't we?"

"There she is," Mapper said again. He was pointing through the airspeeder's transparisteel windscreen. A woman, tall, lean, and darkhaired, dressed in a dark blue uniform with orange trim, was thirty meters from the front of the building and approaching it at a rapid walk.

"Yes, yes," Cherek said, "Livintius, when she goes in, you can strike from Six and the 'she's not home yet' branch. Now, how do we get to the building's power controls?"

"But we can grab her now," Joram said.

"What, and spoil the plan?"

Joram growled to himself, a credible imitation of a holodrama rancor. "Mapper, go get her, standard talk and pop."

"Thank you," Mapper said. The relief in his voice suggested he'd been given a reprieve from a death sentence. He hit the button beside him, and the airspeeder door slid up and out of the way.

"Wait, wait," Cherek said.

Mapper didn't wait. He unstrapped himself in an instant, untangled himself from Tinian's grip in another, and moved toward the woman.

Joram took a look around. There were pedestrians on this walkway and others on the one opposite, but none within forty or fifty meters. He drew his intelligence-issued blaster—his primary weapon, not the holdout weapon—and switched it over to its stun setting.

"You can't do this." Cherek said. "You can't just jettison the plan we spent so much time creating. That way lies anarchy and confusion."

"He's right, you know," Tinian said.

"You're demonstrating a marked tendency toward rebellion and aggression." Livintius said.

Tinian looked thoughtful. "A dietary imbalance could be contributing to your bad attitude, Joram."

Joram ignored them. Over on the walkway, Mapper and the woman now stood together. Mapper gestured up and down the landspeeder lane like a lost tourist, a role he'd played before. Joram steadied his blaster in the viewport frame of the aircar and squeezed the trigger.

A blast of light sizzled across to strike the woman in the torso. She

jerked in a full-body spasm and began to fall backward.

Mapper cought her, swinging her arm up over his shoulders, tucking her in close to him as though she were a close friend who'd had too much to drink. Still talking, Mapper hauled her back toward the airspeeder.

Joram lowered his blaster out of sight and took stock of the potential witnesses. Several of them had obviously heard the noise of the blaster and were looking around. Two, not far away, were staring at Mapper and the unconscious woman in some confusion. But there was no visual evidence to convince them that a crime was being committed. "Tinian, you need to be in the front seat."

"Right." She snapped out of what looked like a momentary trance.

She slid out Mapper's door and moved around to stand beside the front passenger door. "Livintius, let me in."

The aged Falleen opened it and stood as Mapper reached the airspeeder. "This is very irregular—"

"Gunnery seat!" Tinian said. Her face was suddenly alight with a victorious smile.

"Oh, blast you." Livintius got back into the airspeeder and slid over to take the middle seat. Tinian hopped in beside him, looking smug.

Mapper levered the unconscious woman in through the open door. Joram dragged her in beside him; Mapper crowded in and sealed the door. "Ready to qo," Joram said.

With a snart, Cherek returned his attention to the controls. In a moment they were alrhome. "Jorans I'm going to report your insubordination and insolence to our superior as soon as we get back to the safe house. And you'll be shipped out of here with a black mark on your record. Or you can promise not to countermand my explicit orders, or the explicit plans worked up by this committee, ever again. What's it going to be?"

"So my experience and initiative, which have saved you hours and limited danger to this unit, don't mean anything to you."

"No, they don't. You're not our intellectual equal. Your experience is obviously irrelevant and your initiative is nothing but rebellion. Now, you can obey or go home in disgrace. What's it going to be?"

Joram set his jaw. He wanted Cherek to send him home. It might keep him from getting killed.

But then Cherek, Tinian, and Livintius would foul up their mission, and they would be caught or killed. Maybe Mapper, too. Cherek hadn't said anything about sending Mapper back. And if he ordered Mapper to stay, the loyal and determined clone trooper might just feel obligated to obey.

"Well?" Cherek repeated.

Finally Joram was able to work his jaw again. "All right," he said. "I promise."

"Not good enough. I want your word of honor. Repeat my instructions back to me so we're all on the same item on the agenda."

Cherek's neck looked very vulnerable. Joram could reach up, give the man's head a twist, and snap it. He had been taught how.

Every word was like a stone he had to cough up from his guts. "All right. I give my word of honor that I will not countermand your direct orders or the agreed-upon plans of this . . . committee."

"Good enough," Cherek said. "For now,"



"I don't know where he is," the woman protested.

She was in one of the chairs in Cherek's rented quarters, and just binding her there had been quite a feat. The billowy furniture had no loops, holes, distinct legs or other components that would permit ropes to be firmly attached, so instead of ropes they'd had to use broad silver binder-tape. Layer upon layer of the stuff adhered her limbs to the furniture. More layers crossed her forehead, holding her head back against the puffy headrest.

Zazana Renkel was a good-looking woman, Joram decided, not holodrama beautiful, but every-man-working-with-her-would-gravitate-toher attractive, with dark brown eyes and a manner of expressing herself that suggested intelligence. She was doing what she could to hide the fact that she was very afraid.

Of course she was afraid. Joram would be afraid, too, if he were being interrogated by five masked lunatics.

The masks were cheap rubber things Livintius had bought. They all bore the same face, a broad set of male features marked with horizontal bands of war paint in red, yellow, and black. Livintius had said that they commemorated a hero from Tarhassan melodramas. So in addition to everything else, the spies were interrogating the woman with the face of one of the local cultural icens.

'Don't pretend you didn't know Edbit was with Republic Intelligence," Cherek said.

Renkel's eyes opened wide. "What?"

Joram sighed silently. In his peripheral vision, he saw Mapper begin to bang his head on the wall.

"We don't much care for liars, you know." Cherek drew a deep breath and expelled it as if banishing the demons of petty irritation. "But we might forgive you if you tell us where you're interrogating him."

"I don't—I didn't—I really don't—"

"Oh, come on," Cherek said. "Don't tell me you didn't get lots of praise and a big bonus for bringing in the sole Republic Intelligence agent on your planet."

"But--"

Joram grabbed Cherek by his shirt and yanked, hauling the man down the short hall and into the ground-floor bedroom. Cherek uttered a protracted "Hey . . ." as he was drawn along.

he can endanger our mission and our departure from this world. We have to kill her. Joram slid the door shut behind the two of them and pulled his mask off. He tried very hard to keep his voice reasonable. "Cherek, do you know what you just did wrong?"

Cherek pulled his own mask off. His face was flushed, but it looked as though he was merely overheated from the mask. "You're walking dangerously close to insubordination again."

"No, I'm within the parameters of my promise. Listen. In the course of this interrogation, you've given her more information than you've received. If she didn't know before that Teeks was intelligence, she does now. And even if she did, she might not have known that he was the only intelligence officer on-world ... and she does now. You see?"

Cherek considered. "Uh . . . damn."

"So when we go out there again, either I can take over the questioning..."

"Or I can continue, implementing your suggestions. Which is what we'll do. Thank you." The last two words sounded slightly less grudging than usual.

Joram turned away, put his mask back on, and slid the door open again.

In the main room, Renkel was saying, "So Tarhassan rates only one intelligence officer? Total? I mean, not even support personnel?"

Livintius, his voice soothing, said, "Don't take it so hard, young lady.
I'm sure you're really a very dangerous world at heart. There are five
more now; is that better?"

Behind Joram, Cherek said, "Livintius, you idiot."

Everyone in the room turned to look at him. Joram, seeing Mapper's eyes widen behind his eye-slits, also turned.

Cherek's face was now flushed with anger as well as heat. Joram could see this because the man's mask was still in his hand.

Cherek charged forward, grabbed Livintius by the arm, and hauled him back into the bedroom. Tinian followed.

Mapper put his head into his hands. His shoulders shook as he tried to repress sobs.

Joram returned to the bedroom and listened to Cherek repeat. Joram's own words of a moment ago.

As Cherek reached the end of the spiel and took a breath, Joram said, "And there's another problem. Now she's seen your face and heard Livintius' name."

"Eh?" Cherek looked at him, then glanced at the mask still in his hand. "Oh. Yes, that is a problem."

"She can identify us." Livintius said. He sounded breathless. He pulled off his own mask. His eyes were shining, "We have to kill her."

"Wait, no," Tinian said.

Cherek looked uncomfortable. "I don't know."

"Wie're not going to get anything more out of her." Livintius sald.
"She's tough. Let's kill her now."

"That's not right," Tinian said.

"Not a good idea," Joram said, "You and she both belong to the same irrelligence community, even though you're on opposite sides right now, But in six months, five years, you may be working together... or you may be on opposite sides but have a common enemy. You'll need to have relationships with people in the trade you can trust—within limits. People you know won't kill unnecessarily."

Livintius shook his head, vigorous in his new desire. "This is absolutely necessary," he said. "She can endanger our mission and our departure from this world. We have to kill her. Kill kill kill."

Cherek's troubled expression cleared. Thate to say it, but Livintius is right."

"Have you ever killed a prisoner of war?" Joram asked.

"Well," Cherek said, "of course I've killed, I am very---"

"Proficient in the combat arts," Livintius and Tinian said.

Cherek glared at them.

"But have you ever killed a prisoner?" Joram continued. "Someone who is helpless?"

No."

Livintius and Tinian also shook their heads.

"Do you want to?"

"We'll, it's not ... sporting," Cherek said.

"Though it would be interesting to watch." Livintius said.

"Then leave it to Mapper." Joram looked toward the living room as if he could see through the intervening walls. "He's a merciless killer. He'll not only eliminate her, he'll dispose of her in such a way that they'll nover find the body. He's very fond of construction sites and duracrete. foundations."

"Ah," both men sald, new wisdom and respect in their voices. Tinian said nothing. She glared at all of them.

Joram put his mask back on.

"No need for that now," said Cherek.

"Yes, there is, if we all three go out there with our masks off, she'll know that we intend to kill her. She's a cunning PlanSec operative, remember?"

"Oh, right." Cherek nodded in confused agreement.

When they returned to the main chamber, Mapper was kneeling. beside Renkel's chair. She was talking. "... snatched him off the street. I was walking home as usual and couldn't catch up to their speeder. I don't know why he was taken. And I don't know why you've taken me, I'm only a civilian employee. I don't have access to any important information. I do statistical analyses of criminal activity databases."

"Oah," Livintius whispered. "Now I'm sorry we have to kill her. The conversations we could have---".

"Shhhh," Cherek cautioned.

"So," Renkel continued, "he couldn't just have been using me. There would be no point to it, would there? I think he loved me. I know I love him." There was desperation in her voice, and she stared into Mapper's half-concealed eyes as if seeking affirmation in them.

"I suspect you're right," Mapper said. "I mean, the most he could get from you would be-what? Identification documents that would get him into your building?" Renkel nodded, and Mapper continued, "And if that was all he wanted, then he'd have taken it and left you. Correct?"

"Yes!" There was relief in her voice.

"So I'm sure his feelings for you were genuine," Mapper said.

"Do you think he's hurt?" she asked.

Livintius said, "Probably being tortured. Do you think he'd stand up. well to torture?"

"We don't torture people!"

"Of course you do," Livintius shot back. "Everyone but the Republic tomures captives,"

"He's kidding," Joram said. "You'd know better than we would, right?" Renkel nodded again.

Mapper, his voice soothing, continued, "50 he's been locked up, and he's fine, and he's waiting for this war to be over so he can rejoin you. It's as simple as that."

Renkel let out a long sigh of relief. Thow much longer are you going to hold me?"

Joram moved around behind her and silently draw his blagter, He checked to make sure that it was still on its stun setting.

"Not long," Mapper said. "You've been very cooperative,"

Joram aimed. Mapper stepped back and away from the woman. Joram shot her again and watched the balloonlike chair convulse as the shock hit her system.

"It might be better to kill her now," Livingus said, his voice breathy. He pulled his mask free.

The others followed suit. Joram shook his head. "Forensics might detect minute traces of carbonized flesh in this chamber if we did. Better to kill her well away from here."

Mapper stared at him, wide-eyed. Joram allowed a sinister smile to play across his lips. "Like those guys we took out to get into the spacecraft bay on Pengalan. We'll do the same to her . . . only worse."

Mapper thought about it and his expression cleared. They'd done nothing more than hammer those two men unconscious and leave. them tied up. "So I'll need"

"Just a blaster pistol . . . and the medical bog." Joram tried to make the two words sound as though they'd originated in some mythological hell. In his peripheral vision, he saw Tinian shudder. Livintius smiled,

"I'll come with you as backup," Joram continued, "if the boss permits." l expect the three of them will all be needed to work out the operational details for the next step of the plan."

"Right," Mapper said.

"What is our next step?" Livintius asked.

"Teeks was snatched by PlanSec," Cherek said. "Without question, So we need to plan a rescue raid on the main PlanSec building here in the capital. They wouldn't imprison him in any place less important."







"We're working for idiots," Mapper said. "And you promised to do everything they said." He was in control of the airspeeder, maneuvering it at legal rates along well-posted sky-routes above Nehass.

Joram shook his head. "I promised to obey Cherek's orders and the dictates of their horrible committee. I didn't promise to do anything else they said. I didn't promise not to figure out how to get them to do what I want ... which I have. And I didn't promise not to do things on my own. Speaking of which ... " He opened up his datapad. "I'm bringing. up a map. I want you to drop me off there."

"Beam it to the nav computer. What is it?"

"Edbit Teeks" home. I'm going to give it a close look while you make Renkel comfortable. That trio of irredeemables thinks that Teeks had no local resources, which is an impossibility I need to disprove. When you're done, come back for me,"

Mapper smiled. "Now I feel better."

Mapper dropped Joram off a short distance from the housing tower that had been Edbit Teeks' public address. Mapper returned to the air as: soon as Joram sealed the door. It wouldn't do to remain on the ground long enough for a pedestrian to see the woman-shaped disposal bagstretched across the back seat. Renkel, under the influence of the sedatives from the medical bag, would remain asleep for hours, perhaps the better part of a day. Mapper would find a place to conggal her where she was likely to remain undiscovered until hours past the Intelligence.

team's departure from Tarhassan. Joram would ensure that the team would leave before tomorrow was very old.

Teeks' building was shorter and broader than Renkel's. Its duracrete face, stippled and dyed to resemble natural stone, was dark from age. The north face, thick with balconies, overlooked a park. No one walked in the park, and guardsmen, dressed in the fluttery orange-and-gold livery of Tarhassan's armed forces, stood watchfully in the northeast and southwest corners. The west face, which was where the primary building entrance was located, had no balconies, but many broad viewports gave its residents a fine look down at the landspeeder lane below.

The building lobby was unguarded, wall sensors permitting access to its turbolifts. Renkel's pockets had yielded up a transparisteel cylinder containing many of the planet's coin-shaped magnetic access disks, and when Joram held the cylinder up to a sensor, the turbolift doors opened.

Teeks' quarters were on the sixth floor. His door, a powered slider, was sealed by a magnetic coupler marked "Planetary Security." Joram took a moment to assure himself that no one was moving down the floor's hallway, then went to work disengaging the coupler. This was one of many skills he'd acquired since joining Republic Intelligence, and the coupler, designed to keep the mildly curious out or alert security forces if the very curious forced their way through, soon disengaged. Then Rankel's cylinder of disks gave him access to the darkened interior.

The quarters were lightly furnished. The fact that there wasn't much furniture meant that there was not much wreckage to clean up; someone had put the place through an amateurish and destructive search. The two sofa-chairs in the main room, one a single and the other a double-wide, had been slashed open, their stuffing pulled free; no longer restrained by the chair coverings, the stuffing had swelled to three times or more its normal volume, making portions of the room look like an artificial fungus forest. The thick green foam-carpet on the floor contributed to the impression.

The table between the exterior viewport and the narrower sofa-chair had been knocked down. A table lamp with a distinctive swing-out glowrod arm was on the floor, toppled but intact. In the bedchamber, the plush, freestanding mattress had been shredded, and its swollen contents made the chamber appear to be full of the primordial ancestors.

e had to find some way to accompany her into the PlanSec buildings. Otherwise, she was not likely to get out alive.

of the main chamber's fungal growths.

The wreckage held little interest for Joram. It would have been thoroughly sifted through by PlanSec. It was not likely there would be anything for him to find. In fact, he was looking for one crucial thing the security forces were less likely to detect, and he'd already seen it.

From the bedchamber, he recovered an intact low table. He positioned this beside the front viewport, put the lamp atop it, swung the arm out so that the glowrod was directly in front of the transparisteel, and switched the lamp on. The glowrod was still intact, and suddenly the main chamber was illuminated.

The light was risky. There might still be security personnel on duty watching this place.

The lamp was a signalling device, used in a standard procedure to signal an agent's local resources, it was plausibly a reading lamp; Teeks could sit in the sofa-chair beside the viewport, keep the lamp arm near him, and read. But when circumstances called for it, he'd swing the arm out so that it shone in the viewport, as Joram had just done.

Joram sat in the ruined chair. He drew his blaster and waited.



A knock, light and tentative, awoke Joram. He reached over to turn the glowrod off, then called, "It's not sealed."

The hallway door opened. A diminutive male stood there, his silhouetted features indistinct. He moved in quickly, letting the door slide shut behind him. "Greetings," the man said, his voice deep, out of proportion to his small stature. "I'm not sure I have the correct building, I've come about the rental quarters?"

"No need for a cover story," Joram said. "The lamp signal was deliberate. You're a local working with Teeks. What do I call you?"

The silhouette sagged just a little, perhaps in relief. "Tharb."

"I don't think I've run into that name before."

"It's not a name. It's a code name. It's a bug. A Tarhassan bug."

"Ah. How long has it been since you've been compensated?"

"Since Teeks was taken."

With his free hand, Joram fished around in a pocket and brought up some credchips, generic ones he'd exchanged for gold at the spaceport, not traceable to him. He calculated their value against what he knew were standard rates for local informer services and put two of them on the table with the lamp. "You can have these when I'm gone."

"Thank you."

"Why was Teeks taken?"

Tharb shrugged, "PlanSec investigators showed up at the restaurant, Corgan's Gustatorium, where I usually make exchanges with him. I happened to be there."

You work there, Joram decided. Now I can find you again.

"They asked very specific questions about his visits to the restaurant, about anyone he might have met there regularly."

But no one could remember any patron he met regularly. And since you're free, no one remembered that you were his regular server.

"I raced over here as soon as I could get free, but I was delayed by circumstances."

You had to wait until your shift was over.

"And I saw them take him."

Joram considered. "By any chance, did you follow them when they took him away?"

"Yes I did."

Joram added another two credchips to the little pile on the table. Either you sold him out and risked nothing by following them, or you're a during resource and we badly want to keep you. "Where did they take him?"

"The main office of Planetary Security, downtown."

Joram managed to keep an expression of dismay off his face—an irrelevant effort, since his visitor couldn't see his features in the dark. Cherek, for all the wrong reasons, had been right about where Teeks was, it was going to hurt like hell to admit that. "Is there anything you can tell me about that building?"

"I can give you partial plans. Main entrance, interrogation areas, holding areas. Nothing about the vehicle bays, computer areas, anything like that."

You're an ex-convict who's been there as a prisoner and are now working as a food server, Jaram thought. "Good. On your detapad?"

"On my datapad."

Joram brought out his own datapad. "Bearn it over."



Joram and Mapper reentered Cherek's quarters some three hours after they'd left. Mapper, coached in the role he was now to play, kept his features cold and still. Cherek, Tinian, and Livintius regarded the two of them with expressions mixing admiration with dread. Tinian's manner was weighted more toward horror as she watched Mapper, Joram smiled. Their expressions would really become alarmed if they knew that the supposed victim lay wrapped in blankets in the utilities shed of an abandoned construction site, sleeping off her drug-induced stupor.

"It's done," Joram said.

"About time. I hope Joram didn't slow you down too much. Mapper."

Cherek gestured at the chamber's table, which now was only halfcovered with snack food. The other half was littered with sheets of filmsi
covered in hand-scrawled notes. "We do have a plan for the next stage
of the investigation. Voted on, sealed, and approved."

"Sorry we didn't wait for you," Livintius said. "But we were all in agreement—"

"And with three voting in unison, our votes weren't needed," Joram said. "But I have some news. I hope it doesn't interfere with your operational plans."

Cherek looked offended by the possibility. "What news?"

"The Renkel woman confessed all before the poison took hold."

Joram offered up a shudder at the pretended memory. "She admitted that she'd turned in her lover to PlanSec. He's being interrogated at the main facility. You were right all along. Cherek."

"I longw that."

"So what's our plan?" Mapper asked.

"Well, there are holes in it," Cherek said. There was weary admission in his voice, "And until we plug them, we can't launch our rescue. For instance, we need to know the layout of the building."

"Oh, I have that," Mapper said. "It was on Renkel's datapad. Just the section of the building she was familiar with. The cells and interrogation areas, mostly."

Cherek came half up out of his chair. "You still have that?"

"Of course, I took all her personal effects to dispose of separately. They're still in the speeder."

Cherek's smile suggested that he was ready to adopt Mapper and

make him his heir, "Good work, Livincius, fill him in."

The academic Falleen preened, happy to be the center of attention.

Them One, Sub-Item A. Summary: Rescue Edbit Teeks from Planetary
Security Building. Sub-Item B. Resources. The five of us, one remail airspeeder, this set of rented quarters, personal weapons and gear.

Mapper, do you have explosives?"

"I do. We have only half a dozen shaped charges, though, all I could smuggle in."

"That might do.... Sub-Item C, Procedures. Dress one of us in simulated PlanSec uniform. That one accomplishes entry into PlanSec building, makes his way to an unobserved exterior portal, and admits the others. Seize PlanSec personnel and force them to lead the way to Teeks' cell. Force open Teeks' cell. Exit building; necessary improvisation here. Exit vicinity. Make immediate trip to spaceport for extraction."

"And now that we have a real, not simulated, PlanSec uniform,"

Cherek said, "we know who's going to perform the initial intrusion. If you're up to it, Tinian. You're the only one even close to Renkel's size."

Tinian considered, then nodded. "I'll do it. That woman gave her life so that Teeks could be rescued. I'm not going to let that be a waste."

Her tone surprised Joram. Renkel's supposed death had obviously shattered her naiveté. There may be some hope for you after all, he decided.

But he had to find some way to accompany her into the PlanSec buildings. Otherwise, she was not likely to get out alive.



In what elsewhere was the quietest hour before the golden-orange Tarhassan dawn, the landspeeder lane in front of the Planetary Security building was busy with a shift change.

Tinian gulped, exited the airspeeder, and mingled with the crowd. She marched up the green duracrete stairs to the building's arched entrance. Closely following Mapper's instructions, she walked fast but not conspicuously so, her attention apparently on the datapad in her hand.

As she neared the main entryway, she held up Renkel's identity disk, waving it with simulated unconcern in front of the sensor, and passed into the lobby.

There was no alarm, no outcry, no sudden surge of officers toward the lobby. Joram, in the back seat, realized that he was holding his breath. Finally he let it out.

"No matter how many times you do this, it's never easy, huh?" asked Cherek. His tone suggested that he was one weary veteran talking to another.

Joram gestured toward the entrance. "Let's stay here to see if anything bad happens."

"No, let's get to our waiting point." Cherek put the airspeeder in motion, moving a block down the landspeeder lane, pulling it to the streetside around the first corner.

Cherek's comlink beeped, indicating an incoming signal. He pulled it from its clip on his lapel. "This is Grimtaash-One, go."

Tinian's voice, hushed, came across the comlink's tiny speaker; "I'm in the basement."

"That was fast. Basement? You're supposed to be headed toward the cell block."

"I found out my identity disk doesn't get me into the secure hall to the building's interior. But I saw a worker coming out of a door to the basement near the hall access. I kept the door from closing and he didn't notice. There's no one down here. I can move around without being seen."

"Tinian," Cherek's voice was a pained whine. "That . . . wasn't ... the plan,"

"I know, I'm sorry. That was all I could do."

Cherek's lips moved silently, and Joram recognized that the man was counting to ten again. This time Chorek got to fifteen before he said. "What about accesses?"

"I've found one door frame already, but it's blocked with a duracrete slab, it's hard to move around down here, it's all caged areas filled with boxes of what I think is old evidence and files." They heard a quiet, highpitched sneeze over the comlink, "Sorry, Dusty, too,"

"Let me know when you've got something we can use. Grimtaash-One, out." Cherek replaced the comlink on his lapel, then looked confused. "Did I call her Grimtaash-Two, or by her name, the first time?"

Mapper said, "Her name."

Cherek began counting again,







"I have a door," Cherek's lapel whispered. "It's heavy metal and it has all sorts of monitoring devices on it."

Cherek undipped the comlink again. 'Good, good, I'm going to give you to Mapper. Maybe Mapper can talk you through disabling them. Mapper's a good agent."

Mapper asked Tinian questions about the security array on the door, then began providing detailed instructions on how to deal with the devices. Joram half-listened but kept most of his attention on the surfounding speeders and pedestrians. Traffic was increasing, and four people sitting for a protracted period in a parked airspeeder would eventually become conspicuous.

"I think I've got it," Tinian said. "The last display is green now. It. reads 'Clear.'"

"Good job," Mapper said. "I'm giving you back to the boss." He handed the comilink over. "The door's about halfway along the north." wall. She hears speeder traffic, so it's exterior."

"We're coming for you, Grimtaash-Two," Cherek said. He exited the

he charge blew, hurling metal fragments all along the corridor

airspeeder. Mapper and Joram followed. Livinitius scooted over to be behind the controls. He had been thrilled to be made the speeder-man, the unit's getaway specialist, for this operation,

On the short walk over, Cherek sald, "Now, how do we get from the basement to the cell block?"

They walked in silence for a minute while Joram formulated his response. Finally he said, "I have an idea—a partial idea, anyway. But there's a problem with it that I just can't work out. So it probably won't succeed."

"Probably not," Cherek agreed, "Let's hear it."

"We have Livintius watch the front entrance for a few minutes. At the point a unit of PlanSec agents brings in one or more prisoners, we have Tinian and another one of us stand by at the basement door, pecking out. She and the other fall in behind the agents and their prisoner, and see if they can get into the secure hall on their shirtfalls, Livintius can run back to the speeder then."

"Ah," Cherek said, "But Tinian's the only one of us in uniform, Even if they let her in, why would they let the other one in?"

"He's her prisoner, see. Hands bound behind his back, he puts on a perpetrator face ... you know."

Cherek nodded, considering, "So what's the insoluble problem with this plan?"

"Well, of the three of us, none of us is dumb enough looking, or disreputable enough looking, to pass as a criminal."

"Ah." Cherek thought about that as they turned the corner, crossed the narrow traffic lane between the security building and the building adjacent to it, and reached what had to be the access to Tinian's doora flight of duracrete steps descending into shadow. The three of them looked around, making sure that no one was watching, and trotted down the stairs.

Cherek said, "Joram, it's time for you to redeem yourself, I'm sure you can pull off that role. It's almost no acting required."

Joram made his voice light, his tone naive. "You really think so?" "I do." Cherek diapped him on the shoulder, then rapped on the door.







Her hand on the small of his back, occasionally shoving to propel him. forward, Tinian kept Joram close behind the trip of uniformed PlanSec agents and their prisoner, a spingly woman who persisted in complaining that she'd divorced the man, that he was now remarried on Corellia, that she had no Republic leanings.

The secure portions of the building seemed packed with PlanSec agents, all energetic, all discussing the war to come. Snatches of defense plans, evacuation plans, and retaliation plans drifted past. Joram knew that he had to be palled and sweating but decided that it would merely lend authenticity to his role.

Then they were past the first set of offices and cross-corridors, leaving most of the crowd behind.

A uniformed officer up ahead—tall, balding, with a build like an athlete twenty years younger than his apparent age—noticed them. "What'ya got there, guardswoman?"

"Prisoner delivery," Tinian said. "From Dandahass, that's my station. This guy was named by one of your prisoners and wants to work a deal. He's a Republic Intelligence contact,"

"One of our prisoners?" The officer eyed Joram speculatively. Joram

held his gaze for a moment but then broke eye contact as if unable to withstand the man's stare.

They were close enough now to the man that Tinian could drop her tone. "Yes, your guy is" She consulted her datapad, unnecessarily. "Edbit Teeks. This one, Varpo Prabb, admits to being his main connection among native Tarbassians."

"Good, good." The officer gestured for them to follow, then led them down the carridor. "Teeks, Fine work. Come into my office."

Joram and Tinian followed, Joram taking as fast an impression as he could of the office. He saw a semi-opaque viewport for privacy, chairs that seemed skeletal compared to all the others he'd encountered here, a desk heaped with stacks of reports, datachips, odd-shaped knickknacks.

For the moment, they were out of sight of anyone in the hallway.

Tinian drew her blaster—Renkel's blaster, "Don't move."

The officer froze. Joram could see him calculating—was it worth it to shout and warn his fellows when it might mean death? Was there any chance this woman would hesitate, not fire at all?

Joram kneed the officer in the groin, putting all his mass into it. The officer folded forward. His groan was loud enough to carry, but the noise from the hallway was also loud. Joram twisted his wrists out of the bonds loosely wrapped around them and tapped the wall button; the door slid shut with a whoosh. Then he took a metal model of a PlanSec corvette from the desktop and brought it down on the back of the man's head, it took three blows, but the officer finally fell unconscious.

"Joram, I'm not sure I'm fit to do this," Tinian said. Her voice was shaky. She looked at the blaster in her hand as if puzzling out what to do with it next. "I'm not a killer like you and Mapper."

"We're not killers like us, either." Joram weighed matters.

Compartmentalizing information was usually a good idea, but not when it caused distrust among allies one depended on for survival. "The Renkel woman is still alive."

"What!"

"She is. Cherek and Livintius don't know. Listen, you're doing fine. Get this man's restraints from his belt clip and bind him. Then gag him." Joram reached down to pull the man's datapad from his belt pouch. "Let's find Teeks."







At this hour, the second-floor cell and interrogation area were lightly guarded and trafficked. Tinian, again working her prisoner-delivery story, put Joram in front of an outer-perimeter guard, then an inner-perimeter guard. Each time, while pretending to hand the guard her datapad with the documents on her prisoner, she lured the guard into reaching through the bars for it. Joram grabbed each man in turn, dragged him into the bars, and held him there while Tinian sturned him with Renkel's blaster. Then the identity disk of the officer they'd captured downstairs gave them access into the detention area beyond.

Finally, they stood outside the cell marked with the number that corresponded to Teeks. Joram could see through the transparisteel panel in the door, a middle-aged man of medium build, a light and unkempt beard on his face, dressed in prisoner pastel violet, was asleep on the cell's bunk. On the far wall, a high viewport admitted exterior light. Joram waved the officer's identity disk in front of the door sensor, but its readout remained resolutely red.

Joram keyed his comlink, "Grimtaash-Five to One, come in."

"This is Grimsaash-Four." It was Mapper's voice.

"Four, where's One?"

"Asleep,"

Joram grinned. "How'd that happen?"

"I didn't make him any promises, Five. He bumped his head."

"Right. We're just outside the pickup point. We're going to need a distraction as soon as possible. A big, loud one. Do that, then exit. We'll be coming out on the north face, too. Three, are you ready to stand by?"

"Moving into position." Livintius's voice was unnaturally high. "What do you mean, he's sleeping?"

"Well, he's waking up. Still a bit groggy, And he's going to be mad. I'll be ready with your distraction in thirty seconds,"

"Set it off, don't wait for further instructions." Joram pocketed his comlink, then began setting up his explosive charge on the cell door.

Moments later, there was a muffled boom from below, it seemed to have little effect. There was a faint vibration in the floor, but there were no shrieks, no rattling of ceilings and walls, no cascades of duracrete dust from above.

Then the sirens started. They were shill whooping noises, a constant cycle of auditory pain. The comlink Joram had stolen from the unconscious officer blared with its own message: "Intruders, basement level. We've had an explosion event. Repeat, an explosion event."

Suddenly there was a face on the other side of the viewport: Teeks, awake but sleepy, confused. Joram keyed the comlink on the door. "Teeks, get against the far wall, cover yourself with your mattress,"

Teeks nodded and disappeared.

Joram set the timer on his charge, then he and Tinian withdrew along the corridor and around the first comer. Faces now filled most of the cell viewports. Some of these men and women were hammering, others talking, some pleading with nothing but their expressions. Joram Ignored them.

He and Tinian were barely in place when the charge blew, hurling metal fragments all along the corridor. They rushed back into the cell.

Teeks rose from behind his improvised barrier. "Tell me this is a rescue,"

"This is a rescue," Joram said. "I'm Joram. This is Tinian." He slapped his other explosive charge on the exterior wall just beside Teeks' knees. He set the timer for thirty seconds. "Tinian, cover the hallway."

Teeks moved away from the new explosive. He took his mattress with him. "Do you know anything about my girlfriend? Is she under suspicion? Under arrest?"

"No, she's not. She's safe." Joram moved away from the explosive, watched its timer count down, and something clicked into place for him. Renkel should be under suspicion. The fact that she's not suggests that PlanSec is certain that she's innocent. Which they shouldn't. Unless they have inside information about Teeks' personal life and knew she wasn't part of his team. But how would they know that and yet not know to pick up contacts like Tharb?

An agent would include

personal details in his reports, but keep information about his resources, his contacts, secret.

So PlanSec has access to information from Teeks' reports to his intelligence superior. Maybe to the reports themselves.

Tinian said, "Five."

"What?"

"Four," she said.

"Oh." Joram joined her and Teeks behind the mattress.

"Three, Two, One,"

The wall blew out, this explosion sending duracrete dust into the air—mostly outward, Before the echoes had faded, Joram ran forward and peered out through the hole.

Below, the walkway and landspeeder lane were littered with chunks. of duracrete. Cherek's rented airspeeder was parked twenty meters off to the right, directly in front of the basement doorway access. Mapper and Cherek, the latter staggering slightly, were already emerging from

"Are you fit for a one-story drop?" Joram asked. He had to shout; his hearing wasn't what it should be, and he assumed that the hearing of his companions was similarly affected.

"Rather too late to ask." Toeks shouted, "But yes."

"After you," Tinian shouted.

Joram slid feet-first through the hole, its broken edges scraping. across his back, and dropped. He landed on the unyielding walkway and continued his motion into a forward roll, a little clumpy—his back would be bruised temorrow. But it was better than having a broken aride or twisted knee. He stood.

Tooks hit the walloway behind him, rolled nimbly to his feet, and gestured up for Tinian to follow.

Ahead, Mapper, on the street side of the airspeeder, and Cherek, on the walkway side, had its doors open.

Then a uniformed PlanSec officer, a young man with dark hair, leaped as if catapulted up from the basement stainway and planted his blaster. in Cherek's side. Even with his diminished hearing, Joram could hear the man's shout of "Do not move!"

Joram grimaced. It was amateur against amateur. No well-trained guardsman with a blaster would get that close to a perpetrator. And Cherek didn't have the sense to-

Cherek raised his hands as if to surrender, then made a move to knock the blaster aside.

The guardsman fired. Cherek, his chest smoking, a surprised look on his face, fell. The guardsman adjusted his aim toward Mapper and Liviratus.

Tinian's blaster shot struck him across the neck and shoulders. The man jerked and fell.

Mapper had Cherek in the back seat before Joram and the others

The wall blew out, this explosion sending duracrete dust into the air.

reached the airspeeder. Livintius had the airspeeder in motion before they'd dagged the daprs clased.

And they had a kilometer between them and the PlanSec building. before the first security speeder left the building.







Mapper straightened from beside Cherek's bed. They were back in the dubious and temporary security of Cherek's chambers. "I think he'll live," Mapper said.

But Cherek did not respond to the hopeful pronouncement; his chest bandaged, his eyes closed, he remained in the sleep of the badly injured.

Teeks rose from the room's puffy chair. "I don't mean to sound ungrateful, but you'd better get off-world before they have enough. information to catch you."

"We can't leave him," Livintius said. He continued to eye Joram with suspicion, as if Joram had shot Cherek by remote comrol.

"Yes, you can," Teeks said, "Get him into the speeder and I'll take." him to a safe house. I have safe houses, cover identities, money accounts all over."

Livintius shook his head. "They're bound to be compromised. By your dead lover."

"Zazana doesn't know anything about my work." Teeks shrugged. "I expect to tell her about it when I propose to her."

Livinglus pointed an accusing finger at Joram. "You didn't tell him---" Joram but a finger to his lips to shush the academic.







Joram didn't begin to relax until he could see Tarhassan shrinking in the holocam view on the screen in the transport's main cabin. In minutes, they'd be jumping to hyperspace, headed for a planet that remained neutral as war flared up all around it. From there, they could make their way back to Coruscant. Meanwhile, he'd privately warned Teeks against communicating with Republic Intelligence or accessing accounts he'd. mentioned in his reports—at least, not until Joram could form an Impression of how Teeks had been exposed.

The sound of tapping distracted him from the screen. He looked over to see Tinian working on her datapad. "What's this?"

She gave him a smile. "My report."

"What?" He looked down at its diminutive screen. "It's not in proper outline format. Nor do I see any contributions from Livinglus."

"He can file his own report. In the meanging, mine will become the official truth of the mission to Tarhassan,"

"What is the official truth? So my truth matches your truth, that is."

"Cherek planned, Livintius and Tresearched, you and Mapper exeouted, all until the big show at the end. Then we all executed and Cherek got shot playing hero. I also mention that Livintius, Cherek, and I could use more training, some mentoring by senior agents, in any case, everybody did good."

"Did well," Joram corrected, absently, "You learn fast,"

"I suspect I'm going to need to."

He reached over to shake her hand. "Welcome to Intelligence." 🖖



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TREPUBLIC HOLDINET MEMS



new mon calamari COUNCIL PROMISES REFORM

MORJANSSIK CITY, MON CALAMARI -- After months of violence and strained diplomatic relations, the governments of Mon Calamari took steps to move beyond the civil war of last year with the signing of a new accord between the two dominant species of the water planet. Though open hostilities ceased as of 13:9:22—the day a Republic task force destroyed a Separatist-funded Quarren weapons program—the purge of seditionist elements from the ruling Mon Calamari Council has taken a year to accomplish:

Jedi Master Kit Fisto, leader of last year's task force, was in the Quarren city of Morjanssik to oversee the signing of the accord. In a gesture meant to show the significance of the agreement, Quarren Senator Tundra Downeia signed the document in his own ink.

"The Quarren Isolation League is no more, and the exploitation of our people will end now," Downeta said in his resonating baritone voice to a predominantly Quarren audience. "The new government of Mon. Calaman will more properly reflect the will of our planet, not the will of the guilds that grew rich from our work."

The Quarren who previously sat on the Council did not speak for the dwellers of the surfaces or the depths," Mon Calamari Councilor Kalbrac. explained to off-world media. With the corruption now flensed from this body, the new government will function as a voice for all the planet, Mon Calamari and Quarren alike.*

The new accord radically restructures the makeup of the Mon Calamari Council. Though constitutionally mandated to represent the Quarren and Mon Calamari people equally, the Council has for decades been rife with corruption. In planetary affairs and within the Galactic Senate, the last three Senators have had strong ties to the Mining Guild, which perpetuated an isolationist policy to deter competition in the

planet's lucrative deep-sea ore-mining operations.

Though the Mon Calamari support this move, the Quarren see it as yet another blight on Senator Downeia's record. "Downeia is a tool of the Republic and the Cals," says Ruke Chowall, editor of Bends, a Quarren counterculture newsnet popular in Morjanssik. "He's going to sell out our mines to the Mon Cals and open our seas to who knows what. Mark my words: Before long, these seas will be bloodled again."

VALORUM MEMORIAL UN VEILEU TO TIGHTENEN SELURITY

JRADE DISTRICT, CORUSCANT-After repeated delays attributed to the newly heightened Core Worlds Security Act, this afternoon finally saw the unveiling of Finis Valorum Memorial in the Jrade District of Galactic City to a meager crowd of fewer than 200 spectators.

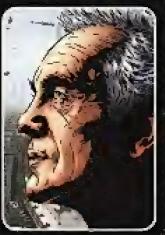
The Irade Plaza surrounding the newly commissioned marduro-stone statue has in the past held tens of thousands of spectators, but today's sparse gathering was dominated instead by the presence of clone troopers and Senate Guard security.

"Of course there should be more people here to pay their respects. and remember former Supreme Chancellor Valorum today," said Senator Mon Mothma (Chandrila), "But I imagine the nonstop Beta-level security alerts and endless clone patrols are keeping people indoors."

Though a memorial to Finis Valorum had been approved and planned for the Jrade Plaza Chancellery Walkway immediately following his death in the terrorist attack of 14:9:19, the plaza's public shutdown for security investigations delayed the unveiling for weeks.

We've been trying to let people know that the Jrade is once again open," said Dassa Borkannits, Director of Communications for the

District. *I guess people are still shaken up by it all."



Senator Bail Organa (Alderaan) read the dedication to Valorum: "Inthe days following the tragic and cowardly attack that claimed the life of this man, the news of our loss was overshadowed by the security pocies that it spawned," said Organa. "But Finis Valorum would never have backed such extreme reactionary measures and would have seen them as affronts to the freedoms he held dear."

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CISSHADOWFEED

SHEDOTO BLIGHT ON THETH LIFES

Ventress Issues New Jedi Bounties

MID-RIM NODE—In Shadowport newsnets and unofficial HoloNet modes throughout the Mid- and Outer Rims, the newest collection of CIS bounty postings is quickly working its way to independent bounty hunters. This latest update of 82 notices of remandation comes from Commander Asaji Ventress and is dominated by Jedi warrants.

"Hunters of the fringe, I address you on behalf of the Count and the General, leaders of our unyielding cause," said Ventress in the holo-recording that precedes the latest bounty packets. "You've long been used to working outside the system, for you recognize its flaws. Strike back at these outdated enforcers and bureaucrats who seek to govern your livelihood."

On Nar Shaddaa, independent hunters have lined up at pirate HoloNet kiosks to download the latest bounties. As these bounties are posted outside the legislation of the Republic Office of Criminal Investigations, they are viewed as illegal in Republic space, and the typical permit restrictions and zone laws that regulate the bounty hunting trade do not apply.

"An unofficial bounty doesn't have guild fees, taxes, and other creds skimmed off the top," says a Vuvrian hunter who wished not to be named. "There's catches, though. No rules means you get a lot of amateurs stepping in your way. And you get paid in confed-creds."

"It takes a special breed of hunter to nab a Jedi, and the Seps aren't too demanding since they're not asking for live prisoners," said an Aqualish hunter who identified himself as Krag. "You got to watch your back and strike from a distance, or else you'll end up getting Jangoed."



Topping this bounty list are Jedi Generals Mace Windu and Yoda, each valued at 1,250,000 credits. Notable additions and increases to the list include General Obi-Wan Kenebi (350,000 credits), General Ki-Adi-Mundi (350,000 credits), and General Shaak Ti (300,000 credits). The highest-valued non-General is Padawan Anakin Skywalker (225,000 credits), who gained notoriety following his exploits on Skye, Virujansi, and Aargenar.

The new postings packet also includes loyalist politicians influential to the Republic war machine. These include Senator Ask Aak of Malastare (17,000 credits), Senator Orn. Free Taa of Ryloth (16,000 credits), and Senator Onaconda Farr of Rodia (25,000 credits). Senator Padmé Amidala of Naboo has the highest bounty of the loyalists, although her extraordinary death mark of 22,000,000 credits comes direct from Viceroy Nute Gunray of the Trade Federation.



Givin Lured to Republic Astrogation Program

DODECAPOLIS, YAG'DHUL—Senator Daggibus Scoritoles of Yag'Dhul confirmed today that the Republic has been covertly recruiting Givin theoretical astrogators into its ranks in what is amounting to an "astrogation race" in the Clone Wars.

"Our internal computations have shown that greater than 125 accredited Givin theorists, including four sanctified mathematicians, have been drafted into companies that are fronts for Republic military operations and are now at work attempting to crack hyperspace speed barriers and compute even faster routes for the enemy." Scoritoles told the Yag Dhul media. This figure has since been confirmed by the Separatist Council.

"It's not just bigger cannons and faster ships that will win this war," said Techno Union Foreman Wat Tambor. "The importance of leading-edge astrogational data and hyperspatial calculations cannot be overstated. With the correct transdimensional computations, a skilled astrogator could conceivably move a warship across the galaxy in a fraction of the standard duration."

The ruling Body Calculus, the government of Yag'Dhul, has devoted its most talented astrogators to developing newer and faster hyperspace routes for the Confederacy.

Yavin 4 Rebel Base: Main Hangar

by Chris Trevas

Xs and Ys Mark the Spot

Elstree Studios was home to most of the studio filming for Star Wars: A New Wope, but several sets in the production were too large for the suburban London location. Additional space was secured some 20 miles away in the county of Middlesex at Shepperton Studios. The facility's Stage H was the largest soundstage in Europe at the time. It became the staging area for all of the full-size starships, including the full-size half of the Milevnium Folcon at Mos Elsley and on the Death Star, as well as the Rebel base on the fourth moon of Yavin.

Squadrons of Alliance starfighters were launched from the base's main hangar to take. on the incoming Death Star. On the soundstage only a single complete X-wing and a partial Y-wind were constructed. Other ships Inthe background were merely mockups, flat two-dimensional cutouts painted to look convincing. The X-wing is the only one seen physically lifting off, and that was no easy task. considering it was done on set with a full-size. ship weighing five tons. The task of planning the liftoff fell to Mechanical Effects Supervisor. John Stears. The roof of the soundstage was unable to bear the weight of the ship, not to mention the three-quarter-ton rigging needed to support it. The crew obviously needed a crane, but with several cameras covering the action from multiple angles, there was no room to fit one within the setting, it was decided a tower crane called a Zealous would be used. Capable of lifting seven tons from a distance of 100 feet, it fit the requirements perfectly. With the crane positioned outside of the stage, the operator had no view of the ship.

being lifted and had to rely on a second crane operator supervising from inside and relaying instructions via radio. The crane and its operators worked flawlessly throughout the production, executing precise maneuvers within a fraction of an inch.

Although the ships never truly left the set, we do see them fly over the surrounding jungle canopy on film through visual effects. This exterior view was captured on location by a small second-unit team from

ILM consisting of Richard Ediund and Dick Alexander. A production scout brought them to the Mayan ruins at Tikal National Park in Guatemala, where they joined model-maker Lome Peterson, who decided to take some time out of his vacation. With the help of some locals, the small group erected a guard

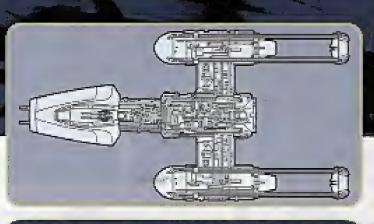
tower made by the model shop and shot the scenes with a movie camera powered by a car battery. Peterson played the solitary tower guard observing the outgoing ships.

While inspecting the starboard compone, we asked mechanic points one the leave cooling slaves to one of his colleague.

Power cords for the landing lights could be a trigging heated:

A brave rates "quides" the littleff of the flue ton X-wing powered by the officials colors.





The full tim Youing on set use incomplete it had segunding a single unattached lenging on the part ode, and the rear had of the main body was left authout desail. A marke painting would compute the slep on film as well as add more this in the distance.



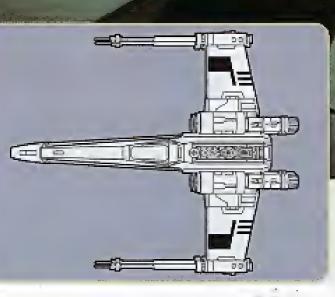


For the most expansive view of the hangar's interior out make the of the set were mitte painting by Harrist

> The Incom f-bh X-using heatures a problem corpeits found for im each side of the blackage. For the socialit against the Death Stat Like was equipped such any a ringle pulc of terpedoes These tied were all he released

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Voronice Whitney-Robinson launched her uniting career with tentasy novels. published by Wizards of the Coast.







The Fastest Pen in the Galaxy?

by Jason Fry

Voronica Whitney-Robinson Outruns a Fleet of Deadlines

Here are same of the ingredients for whipping up a Stor Wors instant book: production people who know exactly what has to be done and when; an editor willing to drop everything else when necessary, quick approvals of plot twists from Lucasfilm; and, of course, an author who can do for a manuscript what the Milennium Folcon did for the Kessel Run.

Which is where Voronica Whitney-Robinson comes in.

Whitney-Robinson, the author of December's Star Wars Galaxies: The Rains of Dantooine (Del Rey, \$7.50) may be a newcomer to the Star Wars universe, but she's earned her stripes as a speedy writer. We're talking Anakin Skywalker's podracer speedy. Lando Calrissian's patter with the ladies speedy. That kind of speedy.

Whitney-Robinson proved that with her first novel, 1999's Specife of the Black Rose. part of the Ravenioft series published by

Wizards of the Coast, Whitney-Robinson had met up with a friend from her teenage years, James Lowder, who thought she'd be a good pick for a future short-story anthology. But Whitney-Robinson's fiction debut would come guicker than she'd imagined: Lowder was halfway. through writing Spectre when his father became ill, so he suggested to Wigards that Whitney-Robinson step in as co-writer. and finish what he'd started—in just six weeks. Could she really do that? Wizards wanted—or perhaps needed—to know.

"Not knowing that I couldn't, I said sure," she recalls.

5he could and she did. which meant she was soon. asked to do so again.

Whitney-Robinson was brought in as a replacement for another writer to pen one of seven novellas that made up 2000's Halls of Stormweather, the first book in the Forgotten Realms' Sembla series. That effort earned her the change to write her own novel in the series, 2002's Sands of the Soul, which came with the unaccustomed benefit of a relatively normal production schedule. (Another bank, The Crimson Gold, appeared in December.)

Last summer, with Star Wars Galaxies. attracting avid gamers, both Lucasfilm and Del Rey thought a novel that tied in with the multiplayer online game would be a



Heden Blackman of Lucas Arts provided Whitney-Robinson with valuable game-world and plot advice.

good idea. But no such book had been planned. Could one be plotted, written. edited, and published on the double? Del-Rey turned to Lowder and Whitney-Robinson to divide the work. When Lowder had to drop out. Whitney-Robinson said she could handle the job hersolf. Given her track. record, who'd disagree?

An outline of The Runs of Dantooine was approved in mid-August; Whitney-Robinson. started writing the next day. When interviewed by the Insider in early September, she estimated she had half a draft of Ruins completed. Under the circumstances, Galaxies fans will probably forgive her for admitting that yes, she's very familiar with Star Wars in general and Galaxies in particular, but no, she's played the game only a bit.

"I can't play it very long because it's addictive—and I have a book to write," she says.

The Rules of Dantoolne is a Star Wars Galaxies navel, but Whitney-Robinson stresses that playing Galaxies won't be a prerequisite for enjoying the book.

"It'll tie in loosely with the game but will stand alone," she says.

The heroine of *The Ruins of Dantooine* is Dusque Mistflyer, a bio-engineer plying her trade on Naboo shortly after the events of *A New Hope.* Dusque and an Ithorian colleague are in a Naboo casino when a mysterious stranger approaches them. His name is Finn Darktrin, and he has a dangerous secret: He's a spy for the Rebel Alliance. Darktrin tries to recruit Dusque, thinking she'd be excellent cover for his activities—after all, her profession lets her travel the spacelanes largely free of Imperial scrutiny. Darktrin's quarry is a Holocron that contains a list of high-level Rebel sympathizers within the Empire's ranks—a prize that can't be allowed to fall into the hands of the Imperial agents who are also seeking it.

The novel unfolds on a number of planets. familiar to Galaxies players, including Naboo, Lok, Corellia; and (naturally) Dantooine; andas with the game--- Ousque and Finn will cross. paths with some rather famous names, such as Skywalker, Solo, Calrissian, and Organa. Galaxies fans will even recognize settings contributed by the game's players, such as a hotel on Naboo where animal training is a main. event, indeed, the influences run both ways: Some creatures and species seen in the book will appear in the game after publication, as will the book's main characters. (Future) Galaxies novels are a possibility; Whitney-Rebinson says, "I would love the opportunity." to do more Di

So how'd Whitney-Robinson learn to be the writing equivalent of Han Solo's quick draw?

Her short answer is that 'my parents never told me there was something I couldn't do.' The longer answer is that she's always had tales to tell—and some interesting opportunities to tell them. While today she's a marine biologist based in Seattle, Whitney-Robinson spent three years with the Peace Corps in

Africa, much of it spent thing in a mud hut in Cameroon its only by a kerosene lantern, (She was once mistaken for a reincamated witch doctor, but that's a tale for another column.)

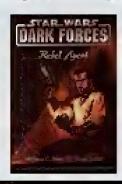
Cameroon is close to the equator, which Whitney-Robinson says meant, "I had a long night every night," She took advantage of those nights, reading hundreds of books ranging "from classics to bodice-rippers" and writing stories for her own enjoyment—sometimes 20, 30, or even 40 pages of handwritten tales a night.

"I'd never been in a situation in my life where I was so focused," she recalls, adding that "it was a good time to practice."

All that writing by kerosene lamp doesn't mean Whitney-Robinson's stock of stories is exhausted. Some are emerging now: Sho recalls coming across a drawing she did years and years ago of a woman with Han Solo, her favorite Stor Wors character as a girl. The drawing, she says, is Dusque and Han—even if it took years for the world to put Whitney-Robinson in a position to turn a sketch into a story.

"I've been waiting for the opportunity to put pen to paper," Whitney-Robinson says, "These deadlines are my opportunities."











Let the Reader Win

Galaxies has taken Star Ware videoparating to an entirely next level, but The Roins of Deceasine limit the limit Star Ware fiction to draw on the work of LucasiArts' game wizards.

The autonic of the acclaimed X-Wing space combat simulation game helped pave the sury for time X-Wing novels from Bantam: Five some penned by blichard A. Stackpole, four by Auron Allston, and all atterned Wedge Antilles and the

pilots of Rogue Squadron, not to mention the irregulers of Whith Squadron. The X-Wing game materials included a novella. Rusel DeMaria's "The Farlander Papers," which established Kegun Farlander as the third pilot to survive the Butile of Yorks. (He reappears in The New Jedi Circles.)

Another celebrated early Star Warz game was Dark Forces, a first-person shooter introducing the saffain Force-sensitive Kyle Kasam. In 1997 and 1998. Dark Horse published three illustrated novellas by William C. Dietz reselling the events of Dark Forces and its sequel Jedi Knight, saith beautiful illustrations by a Into of artises.

And Finally, fare will want to track down Jeeffe Figure and Secondrel's Luck, a pair of takes published by West End Games in 1990. Both are written in the choose-your-own-adverture formst, but don't let that put you off two exciting additions to the adventures of Luke Skynnifeer and Han Solo, if nothing sites, their author has a familier name. Tray Denning.

Battlefields

by Daniel Wallace

From Ventress to Valorum, the Clone Wars Envelop the Galaxy

The epic Battle of Jabim has finally reached its conclusion, but don't take a breather just yet. Star Wors Republic continues the saga of the Clone Wars with three rapid-fire issues that take readers from the heart of evil to the center of politics to the most desolate corner of the galaxy's rim.

Ventress Stands Alone

Star Wars Republic #60 promises to give fans all the dirt on Asaji Ventress—Count Dooku's secret weapon and the Clone Wars' preeminent villainess. It's the perfect appetizer for the Cartoon Network animated microseries, in which Ventress plays a starring role.

"Basically, we hear Ventress" backstory from one of her enemies," says writer Haden Blackman, who is joined on the issue by artist Brian Ching. "It explains how she was trained in the Force and why she believes Obi-Wan and the other Coruscant Jedi are 'false Jedi." It should give readers much greater insight into her motivations." Fans will also get to see Obi-Wan Kenobi stage a jailbreak. A word of advice: never get between a Jedi and freedom.

The one-shot issue, entitled "Hate and Fear," ties into the animated series in ways both obvious (the crimson planet Rattatak) and subtle (the unspoken cause behind Ventress' simmering hate). Look also for a similar visual style. "The cartoon guys took Ventress' backstory and adapted a very small part of it for the series," says Blackman. "I went into more detail in the comic, showing parts of her childhood and her early training in the ways of the Jedi. The artist for

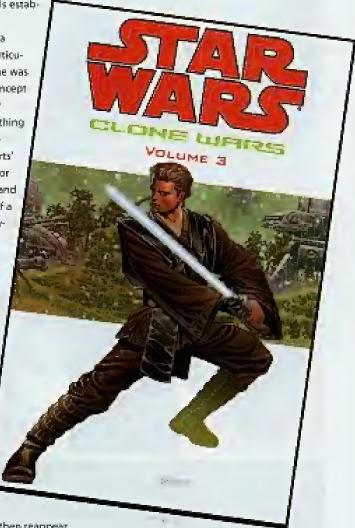
the issue will be using visuals established by the cartoon."

For Blackman, the idea of a female Dark Jedi villain is particularly compelling. "Visually, she was based on some Episode II concept art, but then I worked up her backstory to make her something other than Komari (Vosa, the female antagonist of LucasArts' Bounty Hunter video game) or Darth Maul. She's not a Sith and doesn't even consider herself a Dark Jedi. She thinks she's living up to the Jedi ideals in ways that Obl-Wan could never do."

When asked whether Asajj Ventress or the enemy bounty hunter Durge will see some resolution to their character arcs before the release of Episode III. Blackman answers with an emphatic yes. "I can't divulge too much," he says, "other than to say that one of them will probably die, and one will be drastically changed—both physically and emotionally—and then reappear when we start telling stories set in the Episode III-IV time frame."

Meanwhile, Back on Coruscant . . .

While soldiers trade shots on the battlefield, politicians fire insults in the halls of



Analon Skywalerr is the focus of Clone Wars Varians B. which collects the Last Stand on Labora stories from haues #55-58











government. Republic #61 takes a break from the front lines to show how the war has progressed on the galaxy's capital.

"Bail (Organa) is the central figure of this story as we glimpse some of what may feed into his later discontent with the Empire," explains writer John Ostrander. Other familiar faces in the issue include Mon Mothma (already revealed by Lucasfilm to have a role in Episode III) and ex-chancellor Finis Valorum.

Last seen in Episode I, Valorum seemed to be the personification of failure: well-meaning but hopeless when targeted by Palpatine's political machine. Ostrander thinks Valorum got a raw deal. "He was an honest and capable politician up against an insidious adversary and a bureaucracy that couldn't be managed," he says. "And he has changed since we've last seen him. He's less naive. You'll get a glimpse of the sort of role he could play."

Arrist Brandon Badeaux illustrates this tale of negotiation and betrayal, but don't expect it to be an issue filled only with talking heads. A spectacular pirate attack in the opening pages is what prompts Palpatine to push for new "security measures." and the ensuing political firestorm leads to an ending that will shock readers. "Not all the

[Clone Wars] battles were fought on the battlefield," says Ostrander. "I would suggest the real battles for the soul of the kepublic were being fought—and lost—in the Senate chamber."

Who's Scruffy-Looking?

Remember how cool those bounty hunters were in The Empire Strikes Back—working on behalf of the Empire but not truly answerable to them? If you like hired guns with idiosyncratic senses of personal style, then rejoice! Bounty hunters are back.

In Star Wars Jedi: Apyla Secura, readers learned that someone had put a bounty on the heads of Jedi. In Republic #62, the hunters come a-calling. Obi-Wan and clone trooper Alpha, trying to escape Separatist territory and reach the Republic line, find themselves on a virulently unfriendly Outer Rim world. The bounty hunters who ambush them are ready and willing to take down a Jedi, superhuman powers or no.

Anakin Skywalker also puts in an appearance, although he's been left masterless since Obi-Wan's presumed death during the Battle of Jabium. "Anakin is now the Padawan, at least temporarily, to Ki-Adi-Mundi," says Ostrander. "He's having dreams—visions—of Obi-Wan still being

. . .

Continue, the Clone Wars Do

Last Stand on Jubilio, volume three of the trade paperback collections of Dark Horse's Clove Wars conics, tits on February 25. If you missed the quic Battle of Jubilin that consumed investigate of Star Wars Algoritic, nearly your chance. Volume Three will collect the entire stony arc, including the first appearance of those cool. McQuantir-implied prototype AT-AT walkers.

alive but in pain or danger. The last time he had that was when his mother died. We all know how he reacted to that. Will Anakin abandon his duty to look for his Master and friend? He wouldn't be Anakin if he didn't."

The idea of a bounty on Jedi has been seen before, in the New Jedi Order series of novels that chronicles the invasion of the alien Yuuzhan Vong. "I don't think it negates the value of doing it here," says Ostrander, "It makes a sort of sense. A great way of incapacitating your enemy is to take out the command structure, especially when you've got clones.

"The real question becomes, who is hiring the bounty hunters? Dooku and Sidlous are the obvious choices. So are they behind the bounty hunters or is it someone else entirely? Who else would have a reason?"



Villains, Rogues, and . . . Career Politicians?

If you need a primer on the major elements appearing in the next few leaves of Star Ware Republic, by you to check out the following past confess:

"This Naw Face of War," Star Wars Republic #52–52, Dark Horse Comics, 2003 (also available as park of the trade paperback. Close Wars Volume 2: Victories and Sacrifices). Assiji Ventrees' most prominent features are har shaved head and her double lightsabers, but this tale uses the first to explore her covelty, and her uses account to the Judi Order. Her origin story in Republic #60 goes a long way toward explaining her accions in past Close Wars comics, not to mention the Cartoon Pletwork enimeted wells.

Judi Council: Acts of War #1-4, Dark Horse Conics 2000 (available in trade paperback). Chencellor: Valorum pies to defuse an uprising of nazvy raptiles on the planet Vinchom by sending in the Jedi. A biloodbath ensues. Valorum's political detacts in this series helped pave the lawy for his implevious caster, as Supreme Chancellor in The Phantom Menacu.

Star Ware Distributed 42-5, Dark Horse Comics 2000–2001 (available in trace paperbook). The boung hunters who menoes Obl-Wan and Alpha, the clone commands in Republic #6.8, will find their apirtual cousins in this boung hunter ramp set during the time of the classic trilogy. Pitting every hunter from Bobs Fett to Greede against one another in pursuit of a prioriese relic. Underworld reveals the reason why bounty hunters could never take down the Jedi Order on their own—they're in it only for the mealers.

Scouting the Galaxy by Steve Sansweet

How Do I Answer This One? Your Advice Sought! Is Script Authentic? Will Curry Leak? Is Revenge Real?

Sometimes I'm in a quandary about what letters to answer or what replies to give, I tear open an envelope, read something, and laugh out loud-but for the wrong reasons. Or I quickly scan an email and think, "Hello? What planet are you from?"

I learned at an early age not to make fun at sameone else's expense. My Insider editors think I've occasionally come clase to the line, and I appreciate having a good, sensitive editor, It's not pleasant when you're on the receiving end. On

the other hand, there are
degrees of paking a little gentle
fun—especially with close
friends—and laughing with
someone may be line.
This wild sout searthing

This mild soul-searching cames about after opening a letter with a fairly familiar red stamp on the outside:

"Malled from a

State Correctional Institution." I've received a number of good letters from such collectors, but this one was a head-scratcher. My correspondent said he loved the column and was a huge collector but was "having problems finding all the figures" he wants.

How do I answer a question like that? Do I ignore his present location and situation, which may be temporary? Do I give a smartaleck reply, which really isn't my style? Or do I suggest that, when he has the chance, he

> check out some of the great online retailers listed at any number of Star Wars sites? What would you do? Plush Price

> > Plunge

I recently acquired a four-feet stuffed Ewok from a friend. It comes

with a card that says "Limited Edition #231 of 3,100." The Ewek came out as a premotion for Frito Lay. My friend says it's worth about 5800, but I'm not sure. Can you help me?

> Rob Banducci Antelope, CA

Yub nub! If you mean can I get you \$800 for your plush Ewak, no way, Even new, when the Official Fan Club had the remainder of these promotional pieces for sale, they sold for \$300 each. Although they really are a cool item, in my opinion, the current market price, on a good day, is now about half that.

The Great Unscathed

A short time ago I saw 12-inch Luke Skywalker and Tauntaun figures at Toys 'R' Us. The Luke is supposed to have battle damage, which is a few bloody scratches on his face. When I looked closely at the figure it did not have the stars. I looked at another one right next to it, and that Luke did have the marks. Is the unscarred Luke worth anything, or is it just a mistake by Hasbro?

Kevin Vasquez Superior, CO

Clearly the Luke you spotted had already been through a bacta tank bath! Seriously, Kevin, if I affered you a hot new muscle car to drive for a

week, which would you choose: one painted fire-engine red or one that was still bare steel without even a primer coat? When one step in the "deco" process is missed in an Asian factory, it makes a piece less valuable, not more valuable, A true variation is



when all pieces up to a certain point in the manufacturing process are painted or molded a certain way, then changed.

Phone Home

I'm serving in the U.S. Navy aboard the U.S.S. Juneau, stationed in Japan. I bought Episode. II phone cards in Malaysia and Japan. Some of them are three-dimensional. I just wondered whether they are going to be collectible or worth some money some day.

> **Ensign Paul Drice** Sasebo, Japan

As someone for wiser than me once sold, Always in motion the future is, It's impossible to predict what will become collectible and what will rise or fall in value. I love phone cards (regular readers will note that there's very little in the way of Star Wars collectibles. that I don't love) and have been collecting. them for years. The problem is that while they are widely used in much of Asia and now Europe, they've really never caught on with the same intensity in the U.S., either as an everyday product or as a collectible. So they're sort of an unusual category, appealing mainly to trading-card collectors, who aren't willing to go searching for them because there isn't a great list compiled, or to spend big bucks. I think they will always be a peripheral collectible, and their value will be based on how.

cool the individual cards look—like your lenticular ones.

Facts on Figures

Recently I bought four mint 1997 Hasimark Star Wars Christmas omaments at a garage sale for \$60: Darth Vader (with lights and sound), Yoda, Luke Skywalker, and C-3PO with R2-D2. Was this a good buy? Also, I have an old Anakin Skywalker pewter figure with Darth Vader's helmet on the ground next to him. I've looked all over and can't find any more of these, not even at Celebration II. Are they worth anything?

> David Johnson Canton, OH

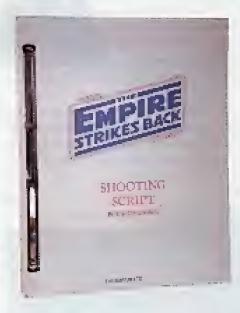
If you're satisfied with the Hallmark armaments—and they sound like they're in great less than what you would have paid at retail. The 1997 Anakin Skywalker-

Vader helmet piece is a little scarcer than most Rowcliffe Star Wars pewter figures since it was never sold separately at retail. It was an in-pack exclusive sold with the CD-ROM Special Collector Edition of Star Wars Monopoly. They seem fairly easy to pick up on eBay, where they've gone for \$3 to \$5 in recent sales.



Caveat Emptor

just acquired what appears to be an original movie script from The Empire Strikes Back. specifically a fourth draft shooting script, and wish to verify its authenticity or lack thereof. I purchased the manuscript on eBay. The pictures provided in the auction did not provide a good measure for authenticity, and the seller could not verify its authenticity. When it arrived I was astonished to find studio markings ("Property of Lucasfilm" stamped on the front page, "Fourth Draft. Shooting Script" on the front cover), references directing the holder to return the piece to the Production Department upon completion of work in the film, and references to a "Red Coding Number," which is indeed found on every page. The script, dated October 24, 1978, features:



- A blue cardstock cover, front and back, with front cover emblazoned with The Empire Strikes Bock logo and "Lucasfilm Ltd."
- Copyright by The Chapter II Company on first page.
- A caution to the bearer that only those scripts bearing a Red Coding Number are true company scripts. My Red Coding Number is 3x37.
- The script is bound between two interlocking metal bars.
- In the text of the script, where in the movie Vader reveals that he is Luke's father, there is only the line "Insert B---Dialogue Added Here."

I didn't pay very much for it, but now that it's arrived my interest has been piqued. While I enjoy the place, I am very curious as to its authenticity and wish to set my mind at ease.

Scott Rinehart Saint John, NB, Canada

Scott, firm awfully glad you said you didn't pay very much for the piece, that you've been skeptical, and that you'd enjoy it regardless. For as that little voice in the back of your head has been nagging you, what you have is a clever forgery. Why am I so certain? Because I own # 6x86! These forged scripts weren't uncommon on the conventran circuit in 1981, and sold for \$25. Everyone: knew then that they weren't real but, in a perverse way, admired the inventiveness of the anonymous maker who went through a lot of trouble to hand-stamp the pages—and with dilferent numbers for each script. The problem is that years later some people don't know the origins of these forgeries and might try to pass them off as authentic. As always, buyer beware!

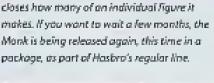
Yeah, But Is He Bulletproof?

I have a rather interesting Stor Wars figure that I made the mistake of opening when I was younger. My brother bought it for me in 1997 and said that it was a rare figure: a 8'omarr Monk. I would like to know the usual things, like its rarity, value, and how many were made.

Derrick Bucey Roseburg, OR

Well, here's another one of those letters that made me lough out loud—at myself. After reading the first sentence. Derrick, I thought you were going to say you had ripped a double-telescoping Luke vinyl-caped Jawa off a 12-back card. But your "crime" was a much more recent one—and has a much cheaper "fir." The Monk was a Hasbro Internet enclusive and came in a toped plastic bag in a white cardboard mailing box with a small instruction sheet. It can be replaced in mint condition from

eBay for \$10 to \$15. Hasbro never dis-



Revenge Or Rip-Off?

I purchased a Revenge of the Jedi T-shirt at a local flea market for \$10. I really don't care about the worth, but I was wondering if it was the real deal or not. I included a photo of the tag in case it can be of any help.

Chris Oatman Hansen, ID

A dangerous combination, Chris: Revenge, flea market, and \$10. That's a near guaranteed trip to Boatlegland. And that's the trip you took



There are some real Revenge shirts, made in very limited quantities, but they are mainly printed with just the logo and were done for internal Eucastilin purposes. The tag really isn't of much help, since back then even legitimate designs could be put on several different brands of T-shirts. A more telling note is the absence of any trademark or copyright line.

DiVinul

My Dad has a two-record album of Star Wars produced in 1977 by 20th Century Records. The records contain an original soundtrack to the movie produced by John Williams and the London Symphony Orchestra. The records are in excellent condition, although the album cover shows some signs of wear. Are you able to tell me whether these are valuable?

Kristian Macaron Albuquerque, NM

Well, the music is priceless, as we all know. But the technology has just about passed us





by, and there are few among us who still have turntables with which to play these great LPs. So its value is strictly a collectible one, which depends an things like whether all the loose paperwork that came with the double album is intact, whether the sleeves that protected the records are there, and the condition of the album cover. Even under the best of circumstances, because so many of these soundtrack albums were produced, the market is saturated. Recent sales have been in the range of ST to STO, although that didn't stop one overly hopeful seller from starting his recent auction at an eye-popping ST99? I'm sure he heard something on the disks that I couldn't.

Red Hot

Back in 2000 I purchased on eBay a box of Japanese curry that was a fie-in with The Phantom Menoce. Inside is a round card featuring a character on it and a foil bag of curry. The problem is that I think one day the curry is going to eaze out of the bag, but since it's decorated with a Stor Wars logo burst, I'm reluctant to just toss if out. Eating the outry is out of the question. Any solutions?

1 2

Mary Jo Fox Vienna, VA

Shame on you, Mary Jo. You should have a much more adventurous appetite. Of course, I have no desire to eat the stuff either, so I shouldn't be picking on you. And I'm not the one to talk since I still have Japanese rice snacks sealed in cups from 1978! I could be wrong, and I wouldn't want to subject them to a steamrafler test, but these curry bags seem particularly well-sealed to me—some sort of pressure and heat-welding process that I think might outlast life as we know it! If you're not

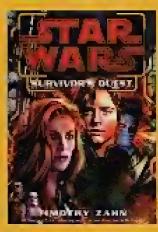
as certain, you can always carefully apen part of one side with an X-acta blade and squeeze those little beef and carrot chunks out along with the curry, I suggest heavy-duty gloves and a mask.

Scouting for Answers?

Please send your questions and comments brout notices bles to SCOUTING THE GALAKY, P.C. Box 2008. Petaluna, CA 94503-2900. Co you may small them to scouting@palactom. realing must be about IXCOUTING in the subject line and YOUR HOMETOWN in the small slong with your PULL NAME. Lateral sport the sense is possible because of time constants, but used on some the specialism of time constants. But used on some the specialism of time constants.



Meet Timothy **ZAHN**



Buckets on, troopers! Don your best Skir Wars duds and join fellow fers at a nearby boolstore to meet best-selling author Timothy Zahn. Each evening will include a signing, so it's the perfect time to have your copy of SarrWars Sunnvor's Quest personalized. Show off your knowledge of the galaxy far, far away in the trivia concest, and you could leave with a fabulous door prize. Don't forget to seap a phone for Stor Wars Misided.

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For those who cannot make it to a bookstore event, Tim Zahn will be doing a special e-signing on Tuesday. February 17. Orders for signed copies of Star Way: Survivor's Quest will be taken online beginning December 10, 2003 and ending on February 7, 2004. Payment will be taken via PayPal. For more information, log onto https://www.e-signings.com.

From Basic Wave 6: The Battle of Endor

Han Salo briefly disquised himself as an AT-ST prot to gain. access to the Endovisheld ...

Mindful of the Future

By starwars.hasbro.com

Last August a few folks from Hasbro had the good fortune of visiting the set of Episode III in Sydney, Australia. Those of you who subscribe to Hyperspace on stanwars.com might have seen Pablo Hidalgo's set diary entry describing. the trip. It was a wonderful opportunity to get a head start on planning 2005 toys. It also gave Hasbro the opportunity to work very closely. with Gentle Glant to ensure they had scans of poses and accessories that would be useful in sculpting new action figures.

The Hasbro team was able to walk through areas like the Creature Shop, and see things. that had already been shot or that would beshot after the visit. This gave team members a good idea of what would and wouldn't translate well into toys. They were also able to get a feel for the prominence of different characters in the movie. Of course, since George Lucas will be editing the movie long after Hasbrostarts manufacturing toys, there is a certain element of luck involved in trying to guesshow much screen time a character will get. But understanding the story this far in advance

should help Hasbro make good decisions. and the invitation. and cooperation received from Lucasfilm were appreciated.

Of course, for the next 18 months the Hasbro team will have to keep what they saw under wraps; however, they can discuss their product plans for the first half of 2004. By the time this issue ships to subscribers, the first 2004 Hasbro action figures might already have reached retail outlets. So that retailers can restock their shelves right after Christmas, product has to begin shipping as early as November, so sometimes these toys show up. in stores before the end of the year.

National Distribution

As mentioned in previous installments of "Toy Box," each wave of new Basic figures will have a theme, with an emphasis on the original trilogy. The themes for the first five waves

of figures appeared in Issue 71 of Star Wars Insider, Wave 6, The Battle of Endor, Includes Han Solo as an AT-ST driver, General Madine, and General Lando Calrissian, Look for Images of these figures on stanwars, hasbro, com next month. Basic figures are expected to be carried by all retailers.

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with plantic "classes."

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Ultra figures include some of the biggest. characters and accessories from the Star Wars galaxy. There will be six new Ultra figures in 2004, and some older items might be lightly. distributed as well. All major toy sellers are likely to distribute the Ultra figures.

Three new Unleashed figures are planned for the first half of 2004. As previously announced on starwars has bro.com, they are Chewbacca, Luke Skywalker (X-Wing Pilot), and a Clone Treoper. In addition, four previously released Unleashed figures will return in newlook Stor Wors packaging. These will be Slave. Leia, Luke Skywalker Gedil, Obi-Wan Kenobi, and Darth Sidious. Distribution for this line is: anticipated to increase in 2004.

Most retailers will continue to offer both basic and electronic lightsabers.

A Flod Leader version of the $\lambda_1 N_2 + q^{-1/2} N_2 N_3 + 1$ a Toya 'R' Daless assertion and the least



Retail Exclusives

As revealed in the last issue of insider, a line of eight figures based on Cartoon Notwork's Clone Wars an imated micro-series will be sold exclusively at Target. Beginning in March, Target will also offer action figures packaged. with plastic reproductions of the classic glasses. of the original trilogy from the '70s and '80s, this time with scenes from all five movies.

Hashro wants to keep a 3-3/4" vehicle on shelf for kids just getting into the Star Wars galacy. A rotation of wehicles will be available at Toys 'R'. Us throughout the year, starting

with a Red Leader version of the X-Wing at the beginning of 2004.

After a very successful introduction of Scene Packs in 2003, the Jedi Council sets at Toys 'R' Us will continue in 2004 so fans can re-create. the entire council scene, including the center. piece. The first set for 2004 will include Yoda. Qui-Gon Jinn, and Ki-Adi-Mundi.

Look for new four packs in 2004, including the "Skirmish at Carkoon" set, exclusively as Toys 'R' Us-and watch out for more great. exclusives in the fall!

Ask Hasbro

Would Hashro consider producing more Expanded Universe figures? Is there any chance characters such as Quintan Voc. who appears in the Star Ware Republic Close-Wars comics, could be included in the new line. ôf Clone Wern figures?

There is change a possibility that Husbro will county move Expanded Universe figures in the fitters, since the toy Rosess autunds until-2000. For the 2003 Clone Wars series. Husbro focused on the key characters, but revisiting the Clore Wars is still a possibility. The 2004 figures will primarily focus on this original trilogy, and in 2005 the focus shife. to Epicoda III. but that still leaves 13 years to explore some of the other characters.

Will Husbro error referen vehicles to go elong: with the 12" figures?

That's an interesting question. Navy you framer," but eight from there are no plans for entricles that large. Some of the 3-3/47-scale Subjection, much an the X-ming and the Republic gurahip, and extremely large already, so creat-Ing this in 125 scale is not practical. The price point would be up high thert domains probably initials be invalidable to justify the project for Herbro, your interest not withstanding:

I have noticed in the port few years a some-Milhait frustricting trend: "retreed" figures of . main characters. I don't mind different vertions of Padine, who has many different ourturnes, but the Jedi, the Fetts, and the 5ith Lords all essentially wear one custume each: throughout the movies, so what's the point? There are countiess characters from the movies that have never been made into ecitor. figures, many of them prominent and all ways seed. If the wrong, I'll eat barribs poodcal? Fortunately for you, there's no bandle:

poorless nearby! Most of the characters that fracen't yet been made are not really a big-

> part of the action, and come charactery alongs could be they characters, Reminerate of the core characters also: allow kids who are just getting into Star Man to find a favority character.

Res Darch Maul on the page, Hesbro's objective for the Collection 1 figures is to make characters from specific receives that hids will want to re-create at home. You'll notice: thist many of the Collection 2 figures, howinvestant men characters that haven't been done before, and that trend will continue: throughout 2004;

From Basic Wave 4: The Battle of Yavin

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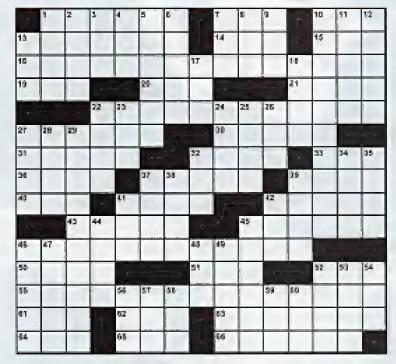
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to the kills of the opening of the project to the second Rebel Rumblings, continued from page 5

Playbill to sign, when the handler came out and informed us that Mark would be out in 10 minutes! My anxiety at meeting this Icon was growing when suddenly I heard these dreadful words: "Is that a Stor Wars poster? I'm sorry, he won't sign—anything Stor Wars."

It seems Mark Hamill has a thing about scalpers selling his signature on eBay. I was immediately crushed. Curse you, eBay reseller sound

He eventually came out and was more than gracious signing programs, posing for pictures and chatting up a storm, even though we were told be couldn't talk!

It was a major moment in any Star Wars fan's existence, but somewhat bittersweet since the one item I would have loved for him to sign was shunned. I did try a few times but in the end decided not to force the issue since he was being so nice in every other respect.

I wanted to share my tale in an effort to inform other autographseekers that even the best-laid plans and a confirmed celebrity contact still do not guarantee a signature on that coveted Star Wors item.

JEFFREY CHANDLER MOHEGAN LAKE, NY

We've received a few other recommendations from fellow fans for Six Dance Lessons, and we're working very hard to persuade the boss that we need a trip to New York to write the official insider, review.

Leave It to Oprah in Insider #71's "Desperately Seeking Bruce" letter, Pam was seeking a person she met at Star Wars Weekends. I must admit it was a heartfelt story, but aren't there enough talk shows on the air for this kind of thing so that valuable Star Wars insider space doesn't have to be wasted? I'm 5'10' tall with brown hair and hazel eyes: I love sports, piña coladas, and walks in the rain;

FRANK "LONELYHEART" PEREZ BROOKLYN, NY

and my favorite character is

personals ad!

Salacious Crumb, but you don't

see me using your magazine as a-

While Pam's unique struction made for a great letter, we have no plans to begin a personals section, especially after reading Frank's ad.

Keeping Up With the Sansweets

I just want to say that insider #71 is the best one I've ever read. Not being a Hyperspace member, I was thrilled to finally see some behind-the-scenes Episode III photos. I also loved the Harrison Ford interview, not to mention the nice shot of him on the cover! With the feature on Steve Sansweet's collection, I was able



to get a preview of what my house will look like in a few more years!

MELISSA BRANCH POWHATAN, VA

Chances are it'll take more than a few years for your collection to look like Steve's. In fact, it would probably take us one or two sequels just to do his collection justice in the magazine. In any event, we wish you luck!





I'm So Excited

In my life, I have had two major. l'andoins: Star Wars and Forscape. 56 I was excited when I heard that David Elsey and the rest of the Creature Shop team who worked on Farscape had gotten back together to work on Episode III, 1 was even more excited when I opened Insider #71 to the latest pictures from the set and saw Lou-Elsey's familiar face hard at work. on a Wooklee and with the new title of Fabrication Supervisor, I. was likewise excited to see on the next page a photo of Dave Elsey himself beside a beautiful. Wooklee costume. It's nice to see our crew still able to put their considerable skills to good use in the sci-fi community. I can't wait to see what else they come up with for Star Wars!

If possible, could *Insider* do an article on the Creature Shop and their work on Episode III? Either way, thank you very much for the pictures from the set. It's good to see a friendly face and to see my two favorite universes come together.

ALAYNE FRONIMOS SAN ANTONIO, TX

You can count on an interview with Dave Elsey about the Creature Shop, but since it's a place filled with wanderful secrets, it might be a little while before we can reveal what he showed off in Sydney this past summer. Yet another reason to subscribe—that's what we say.



Hand-Crafted Mandalorian

I'm a 13-year-old and have loved your magazine ever since I got my first issue about a year ago. I can't believe this is my first time. writing. Attached is a picture of me in my homemade Boba Fett costume. I know it might not be much, but it's all I could afford. at the time. For walking around the town, it was better than one of those five-dollar cloth-withplastic-helmet ones. I'll never forget that night when I was walking down the street and a couple said, "Look, honey, it's Danth Vader."

CLAYTON MACLEOD HEDGESVILLE, WV

While we hope you corrected their error, we also hope you remembered Lord Vader's command: "No disintegrations."

Star Wars: The Next Generation

When Lord Vader said 'The circle is now complete." I never thought that it would apply to me, but having a child to share my love for Stor Wors has truly made my experience greater. I was just seven years old when the first Star Wars was in theaters. When the last one comes out in



2005, my daughter Kayleigh will be the same age. It kind of binds the galaxy together, don't you think?

> MATT "MATTYDOG" SMITH TK-4770 JERSEY GARRISON WEST ORANGE, NJ

Either that or it's just part of the continuing scheme to make us feel very, very old.

Bead Bag

I'm a boad weaver, and this is one of my best pieces so far. It will eventually be an amulet bag with handle. I'm still working on the handle, but I thought it might be something you'd like to publish.

> **CARDLYN ADAMS** DENTON, TX

MacGyver Would Be Proud

Thanks for the great article on Lorne Peterson, who remembered the special effects of the



Indiana Jones movies in Insider #71. As a kid. I used to dream of working for ILM in their model shop in the early days of Star Wors and Indiana Jones, although I strayed from that path and became an architect instead. (At least I still get to build models!). While I respect and am in awe of the advancements in digital technology, there was something very tangible and gioneering about the days before the computer. I enjoyed reading about how the prew solved the challenges of the climactic scene in Raiders of the Last Ark using G.L. Joes, kerosene, water tanks, rods, and a "voluriteer" ILM receptionist for the close-up of the last apparition. I also get a kick out of the many uses of Sanatubes (oogs, not "sonatubes"), a staple of the construction industry for years, from the explosion of water out of the mine shaft in Temple of Doom to the fighter plane losing its wings in the tunnel in Last Crusade. I always knew those things could do so much more than just be forms for concrete columns and foundations!



Your still-frame analyses of various scenes from all of the Star Ways movies were great funas well. The stories and sources behind the weapons and props are fascinating. Hove the idea of "kit-bashing," where everyday plastic-model kits are raided for parts. I'll never look at the Millermium Falcon the same way again. I'm looking forward to future looks behind the scenes. Thanks for keeping the kid in all of us allive.

BRIAN SCHEUZGER NORWALK, CT

Speaking of kit bashing, it's not only the II M wizards who have mastered the art, as Jason Daily showed us.



Stauing on Target You asked for different types of art in Jusider #70, so I'm submitting my "Assault on Imperial Star Destroyer Decisive" diorama. Roque Leader is attacking the Star Destroyer bridge with proton torpedoes, while hits from Mon Cal cruiser turbolasers and previous torpedo impacts décorate the hull. It is a Finemolds 1/72-scale model kit with Expanded Universe Roque Squadron logos and kill markings

> for Wedge Antilles' past-Jedi X-wing.

Learnecaty. colorized a scanned picture of the West End Games sourcebook Rogue Squadron logo, and a friend made arr

from it for the Roque logo decal, along with the kill markings. The base is a scale representation of an Empire Strikes Back Star Destroyer, modeling the "step" that leads up to the bridge, It is accurate except that there should be more hull surface between the raised area and the side of that step, but I was working within the space the plaque provided. The base is made out of polystyrene. sheets, 1/2"-square balsa (to helpposition support inside), and various model-kit "greeblies" (some of which are from the Ertl Millennium Folcon and X-Wing kits).

Eve never seen an X-wing with the Roque Squadron logos as described in the novels in

> official media or elsewhere, so I decided that putting the logo in the middle of the red flash. on the top and bottom S-foils looked best.

> > JASON DAILY MIAMISBURG, OH

Shady Character

In Insider #70, you asked for Clone Wars-inspired. tattoos, so here you go.

It's on my upper right arm, and it. was done at Butch's Tattoo, in Kansas City, Missouri. I also want to point out that while I went in wanting an exact copy, Butchyes that's his real namesuggested that I go with some shading, I am glad I did.

TONY "LORD STIMPY" LAUER LIBERTY, MO



Now that the Clone Wars microseries has made a splash on Cartoon Network, we expect to see mare and more of these reimagined Star Wars characters. Anyone got an Aşajj Ventress tatron for us?



Ballot-Stuffing

After reading your column about collectors' stories I immediately began typing mine. One of my prized possessions is the Target-exclusive LEGO Yoda that was given away in conjunction with Lays and Pepsi. To my knowledge, each Target store had one on display, and participants were encouraged to write down an educated guess as to how many LEGO bricks made up the Jedi Master. The one who had the closest guess won the display, box and all.

I filled out the entry form and included my guess, Still waiting for my wife, however, and with nothing better to do. I read the complete list of rules. One line in particular caught my eye: "Enter as often as you wish." I needed no further coaxing. I grabbed a stack of entries and proceeded to quickly fill them out, adding my guesses in increments of five or ten. I filled out over 100 entry forms, each with a different guess. I stuffed them all in the box as my wife entered the store.

Two weeks later I received a phone call from a Target store manager. He stated that I was only five bricks away from the correct guess, so he asked me to come by the store and claim my prize. I quickly hung up the phone and drove to the store. The whole way there I kept saying to myself "Stay on verse Is

Yeda now sits in my office high on a shelf, it has become quite a conversation piece for the numerous people who stop by my office.

Target." |Okay, bad pun.|

Ken Lydy Wilmington, OH



Poster Bay

The one piece in my collection that has the most interesting story would have to be my original Stor Wors radio poster. I was a sophomore in college at Ashland. University. One day my girlfriend and I were in the Radio/TV building, and we stumbled across a framed poster advertising Star Wars on public radio. As a kid, I had remembered listening to the broadcasts on Sunday nights when they first aired, but I hadn't realized they had made advertisements for the shows. My girlfriend knew I was a Stor Wors fan and secretly acquired the poster. She gave it to me on my birthday as a surprise. This plece has been a unique part of my collection. even since.

Scott Aten Akron, OH



Souvenir

I am a member of the Tennessee Star Wars Collectors Group. Several members of the group went to AdÇon in Gatlinburg from October 3–5, but I was unable to go with them. To my surprise and delight, the other members chipped in and got me a Boba Fert figure signed at the convention by Jeremy Bulloch, who was also there. This figure is now one of my most prized Star Wars possessions, not because it is signed, but because the group gave it to me.

Roberta M. Matthes Knoxville, TN

COLLECTING STORIES...

Only 92 to Go

I have been a Stor Wors collector for about eight years now. I would love to buy anything and everything Stor Wors, but due to budgetary constraints and since I first picked up /, Jedi by Michael Stackpole in 1998, I have made books the focus of my collection. Hove to read not only the stories of the Stor Wors universe but also the "facts" behind the fiction. One hundred and eighty-eight Stor Wors books currently line my bookshelves, but unfortunately live had the time to read only 96 of them.

In addition to books. I have accumulated numerous posters, LEGO sets, a few toys, and several random Star Wars items ranging from Episode I bandages, to a Darth Vader watch, to an inflatable Darth Maul chair. Posters, several of which are from frisider, adom my walls, along with a few autographs and photos of Star Wars celebrities. A large Darth Vader street sign decorates the entrance to my cubicle at work.

Helen Silver Dellas, TX





Recently, while Meco's amazing disco-Star Wars theme was playing, I put on my Jango Fett suit and showed the folks how a Mandalorian gets downl.

May the Force be with you.

JASON GIBNER ANN ARBOR, MI

When we first saw Episode II, we thought he looked familiar. Wasn't be with the Village People?

Feedback.

Commentary: Insider #71 was spectacular. Commentary: Star Wars Galaxies sounds like fun, but I know for a fact that Knights of

the Old Republic (KOTOR) is funny, dramatic,

and downright addicting.

Question: On page 65, the Republic HoloNet News mentions Kohl Seerdon. Is this the same guy as Moff Seerdon from the N54 Roque Squadron game?

Extrapolation: KOTOR fans should understand)

JULIE GILBERT BRANCHBURG, NJ

Affirmation: Kohl Seerdon is indeed also Motf. Seerdon.



Bustin' a Move I am the cofounder and co-DJ of a popular



His Just Desserts

My Padawan son Michael was so overjoyed when I brought home the new insider, he couldn't wait so finish his dinner!

> BILL ELLIS HALIFAX, NOVA SCOTIA, CANADA

Yet another service we at insider are happy to provider enticing children to ear their brussels

sproves. Ψ

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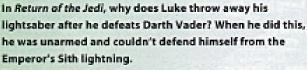
Alternate issue(s), in order of preference

Answers to Your Star Wars Questions

In Attack of the Clones, Zam lands on what seems to be Coruscant's surface. From my knowledge the surface is a terrible place; however, what we see in the movie doesn't look too bad. What gives?

Although the original script of Episode II played up the seamy nature of Coruscant's lower depths, what we ended up seeing on screen is not the lowest place one can go on the city planet. In the final movie, the Coruscant entertainment district isn't as seedy or dangerous as was described on paper. Though Anakin and Zam seem to run on terra firma, the ferrocrete floor they tread upon is actually a roof above even deeper levels. Had they wandered off-screen, they would have discovered service ducts and chasms that lead to more treacherous depths. As described in a number of Expanded Universe sources, spelunking into Coruscant's lower levels leads to older, more decrepit foundations overrun by feral creatures, and criminals on the lam. Because the clubs and entertainment venues seen in Episode II host a number of upper-class citizens slumming for kicks, we can deduce that it isn't the height-or even the depth-of the dangers one can find beneath the Coruscant surfaces.

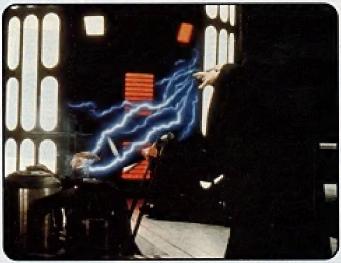




There's no reason to believe that Luke knew the Emperor could hurl lightning. We don't know whether Yoda elaborated upon his warning not to underestimate the powers of the Emperor. Regardless of whether Luke knew or not, his casting away of his weapon had nothing to do with tactics or strategy, and had everything to do with making a point. His gesture showed Palpatine that he could throw away his aggression, and thus, that the Emperor would not be able to use that approach to lure him to the dark side as he did Anakin.

Why did Darth Vader die in Jedi? Luke was hit by a lot of lightning, but Vader wasn't. Did it have something to do with Palpatine?

Keep in mind that Luke did not rely on sensitive electronic machinery to sustain his life. Vader's suit, which kept him alive following his injuries sustained in Episode III, could not withstand the destructive energies of the Emperor's Force lightning. That was the biggest physical contribution to his demise. Those fans who prefer to look at things metaphysically, however, can

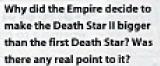




keep in mind that Vader's final release of the rage and loathing that sustained him for two decades also factored into his end.

Why does the dark side of the Force make Palpatine's skin decay while other Sith (like Count Dooku) look all right?

Palpatine's withered appearance has to do with something very specific that happens to him. It's something that does not happen to Count Dooku. (Plus, Palpatine is the most evil of evil.) You'll find out more in 2005.



The Death Star's size is dictated by the power of its superlaser. The majority of the Death Star's volume is made up of the prime weapon and the systems that support it. Because the second Death Star has an even more powerful superlaser than the first Death Star, it had to be bigger.

Endor is known as the forest moon, but there is no mention of what planet it orbits. Also, if the Death Star is the size of a small moon, why does it appear tiny in comparison to Endor?





Endor's primary planet has been the source of some continuity hiccups over the years. Endor is a moon, but its planet does not appear on-screen in *Return* of the Jedi. This omission prompted novelist James Kahn to suggest that the planet had "long since died of an unknown cataclysm and disappeared into unknown realms." Colorful, yes, but ultimately inaccurate.

If you own From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives, turn to page 84 and take a good look at the storyboards for the opening sequence of Return of the Jedi. Among the elements artists at ILM identified for these shots are "Endor (moon)" and "Planet Endor." It's possible they may have misidentified the big green orb as the planet, and the small gray-ish speck in the background as a moon, but the point is, Endor was not supposed to be alone in space.

The Ewok television movies and animated series depict Endor's planet—also named Endor—as visible from the moon's surface: a big silvery gas-giant globe in the Endor sky. We just have to accept that it was lurking off-screen in Return of the Jedi.

At least one guide from the old Star Wars roleplaying game, The Dark Force Rising Sourcebook, followed the novelization's erroneous lead and claimed that Endor had no primary. When that book was reprinted as part of The Thrawn Trilogy Sourcebook, all references to a vanishing planet were removed. Current continuity stands that Endor circles a gas glant, and we can forget about the "unknown realms" scenario.

As for the issue of size, well, a moon is not a standard unit of

Questions?

Do you have a Star Wars trivia question that you can't find the answer to? Email it to us at **QuedA@pairo.com** or send it to *STAR WARS INSIDER*, 32⁴⁵ 1⁴⁶ Place SC, Suite 110, Bellevue, WA 98007, ATTN: QGA. measure. A moon is simply a satellite that orbits a larger planet. In our solar system, moons come as big as Ganymede, which orbits Jupiter. It has a diameter of 5,262 kilometers—33 times that of the second Death Star, and yet it is still considered a moon. What makes Endor a moon is that it's orbiting a primary body.

Will Jabba the Hutt have a big part in Episode III?

No. Jabba does not appear in the movie, nor is he mentioned.

In The Empire Strikes Back, was the line "a death mark's not an easy thing to live with" supposed to be funny? You weren't supposed to have soda squirting out of your nose, but yes, General Rieekan's line was meant to be dryly ironic.

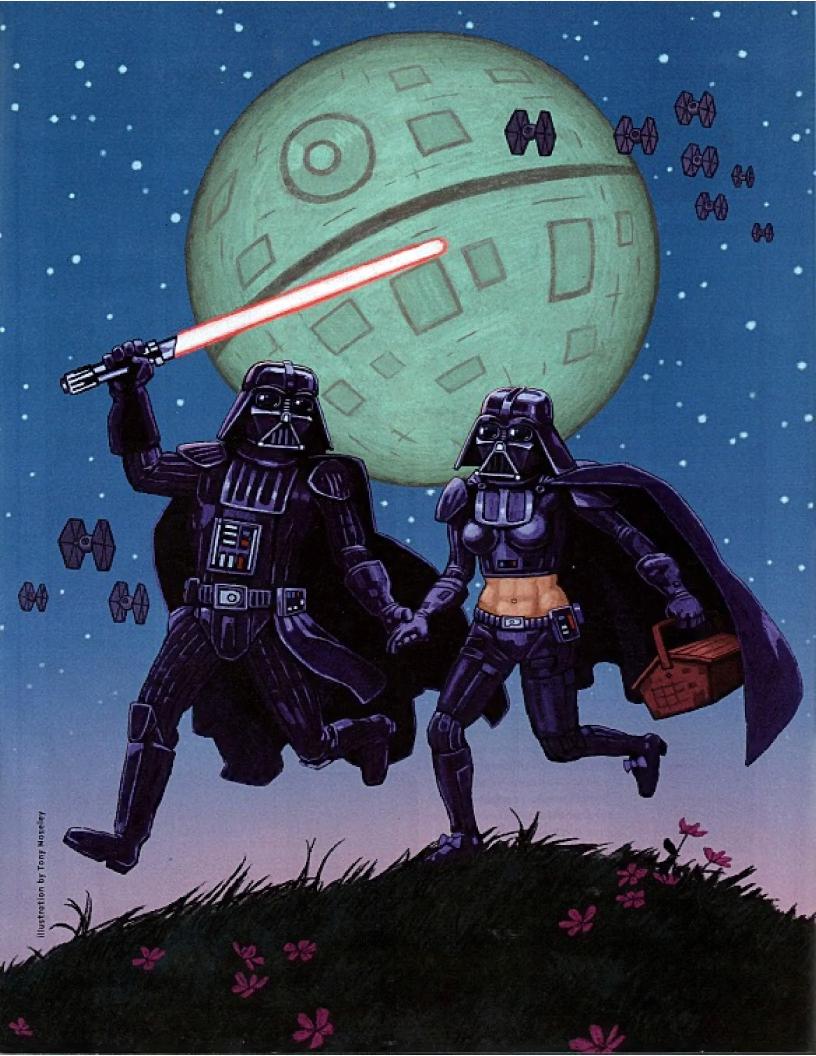
How did Leia know her message would get to Obi-Wan? Did she know her ship was above Tatooine? If so, how did she know that the droids could even find Obi-Wan? If they landed on the other side of the planet, it could have taken them years to find him.





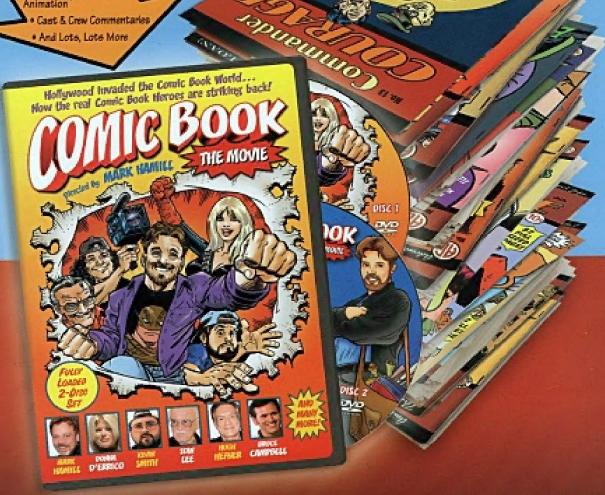
Leia specifically went to Tatooine searching for Obi-Wan, because her adoptive father, Bail Organa, knew that he was there. She even had an address. As she programmed R2-D2 with her holographic plea, she told the droid, "He's located in the vicinity of standardized coordinates α-1733-μ-9033, first quadrant." Artoo plugged those coordinates into the escape pod that he and Threepio took to the surface. This information can be heard in the National Public Radio dramatization of Star Wars. For more information on the radio dramas, see this issue's "Radio Days," on page 52.





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